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ABSTRACT

The 200th Anniversary of the White House provides a creative spring board for studying history through a variety of disciplines. Art, music, geography, literature, and language arts curriculum requirements can be integrated into different eras of White House history. For each grade level, this teacher's manual includes readings, discussion questions, activities, and projects designed to enrich teaching plans. The manual includes a glossary and a list of resources. It is divided into the following grade-level sections: Section One: Grades K-2; Section Two: Grades 3-5; Section Three: Grades 6-8; and Section Four: Grades 9-12. (BT)

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Teacher's Manual, Grades K-12.

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SAVE OUR HISTORY™

The White House: 200th Anniversary



TEACHER'S MANUAL

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GRADES K-12

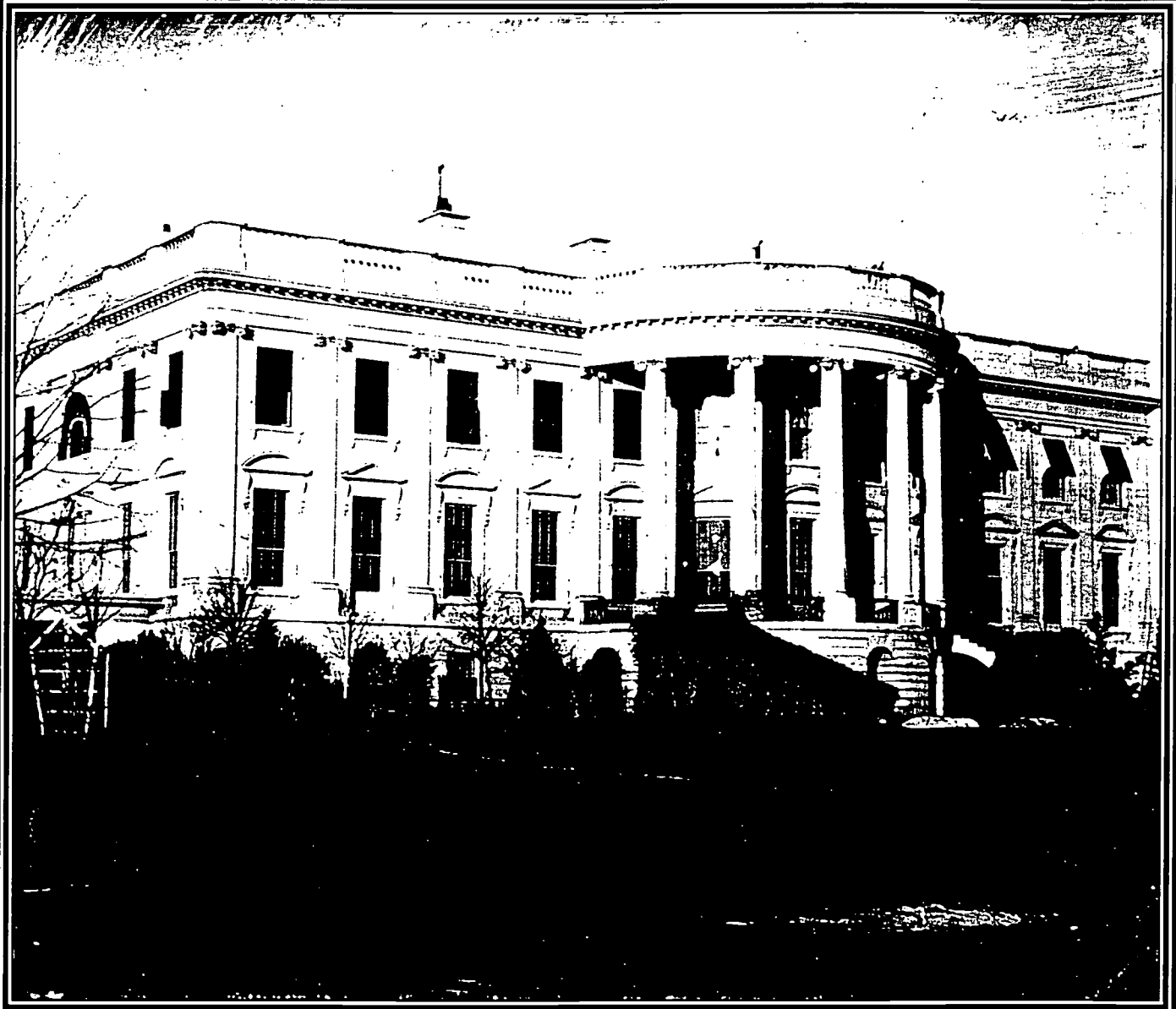
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Daguerreotype of the President's House, Circa Winter 1846

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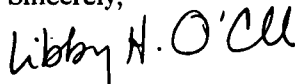
The White House 200th Anniversary

Save Our History is The History Channel's national campaign dedicated to historic preservation and history education. The 200th Anniversary of the White House fits perfectly under this umbrella, because it provides a creative spring board for studying history through a variety of disciplines. We have integrated art, music, geography, literature, and language arts curriculum requirements into different eras of White House history. For each grade level, this manual includes readings, discussion questions, activities, and projects that are designed expressly to enrich your teaching plans. A glossary and a list of resources are also provided.

Using primary sources is an important part of studying history. Starting with the fifth grade, we've made sure every section includes primary source selections and activities. If you have access to the Internet, you'll be amazed by the richness of the resources available through this technology. We hope your students will be inspired to explore safe web sites that can add significantly to their learning experience.

The 200th Anniversary of the White House in the year 2000 inspired The History Channel to create a special documentary and an interactive web site, as well as this manual, to celebrate this event. Visit us at www.historychannel/classroom. The teachers, researchers, and writers who have worked on this project hope it will be a valuable addition to your classroom for years to come.

Sincerely,



Libby H. O'Connell, Ph.D.
Vice President, Historian-in-Residence
The History Channel



The History Channel Credits

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SECTION ONE: GRADES K-2

Overview

The materials developed for this section are designed to help your students learn about the White House and the role of the president of the United States while developing listening, vocabulary, fine motor, and imagining skills. Art activities and a music lesson have been interwoven with language arts and social studies to complete a thematic unit. Having fun while learning is a positive goal, and we hope that these activities give you and your students a chance to have a good time while they absorb new information.

You may find that some of the activities are too advanced, or too basic, for your class. Our suggestions are jumping-off points for content and style. We encourage you to modify or delete where you see fit.

Two sources were particularly valuable in the preparation of this section. We highly recommend *A Kid's Guide to the White House*, by Betty Debnam in cooperation with the White House Historical Association (Kansas City: Andrews McMeel Publishing, 1997) and *Scholastic Encyclopedia of the Presidents and their Times*, by David Rubel (New York: Scholastic, Inc., 1997).

Lessons

- I. All About the White House: Social Studies, Reading, and Map Activities
- II. Choosing a President of the United States: Social Studies, Reading and Art Activities
- III. What Does the President of the United States Do?: Social Studies, Reading and Art Activities
- IV. "Hail to the Chief": Music and Art Activities

I. All About the White House: Social Studies, Reading and Map Activities

To the Teacher: Below you will find a series of readings with activities and questions that will introduce the White House to your students. Depending on the age or ability level of your class, you may read the passages aloud or you may make copies of the passages and have your students read them aloud. A short map activity accompanies the first passage.

Objective: To locate Washington, D.C. on a map, to recognize the White House as the home of the current president and his family, and to comprehend that the White House is a historical building that has importance for us today.

Skills: Reading, listening, map skills, vocabulary, imagining, self-expression.

Time: About one hour. May be divided into two, 30-minute lessons.

Materials: Map of the United States. Map of Washington, D.C. (included as Figure B in the *Resources* section of this manual). Photocopies of the text passages if your students will be reading this aloud. Drawing paper, pencils, and crayons. An encyclopedia or other reference work (to find out what a macaw and a badger look like).

Content Areas: Geography, History, Reading/Language Arts.

Standards: This lesson supports the following objectives specified by the *National Standards for History for Grades K-4: Expanding Children's World in Time and Space*, as developed by the National Center for History in the Schools: Standard 4, Level I; and by the *National Geography Standards*, as developed by the Geography Education Standards Project: Standard 2, Level I.

All About the White House

Many people live in a white house. But there is only one White House. That is the name of the building where the president of the United States lives with his family in Washington, D.C. The address of the White House is 1600 Pennsylvania Avenue. The first letters of White and House are always "upper case" or capital letters, because it is a proper name and because it shows respect.

Questions

1. What's the name of your state? Using a large map of the United States, find the state where you live. Now see if you can find Washington, D.C. on the map. Is it far away or nearby?
2. The address of the White House is 1600 Pennsylvania Avenue, Washington, D.C. What is your address?
3. Let's find 1600 Pennsylvania Avenue on a map of Washington, D.C.
4. Why do the words White House always start with capital letters?

The White House is a mansion. That means it is a huge house. Inside, it has 132 rooms. Many beautiful paintings hang on the walls. Outside, it has colorful flowers and trees that bloom in the spring.

A long time ago, a man made drawings of the house where the president of the United States would live. His name was James Hoban. He was an architect, a person who designs buildings. Workers began building the house in 1792. They finished in 1800. That is when John Adams and his family moved in. John Adams was the first president to live in the President's House. He and his wife, Abigail, had several children who lived there, too. Abigail wrote a letter to a friend about her new house. She said it was cold and **drafty**.

Questions

1. The White House is a mansion. What does that mean?
2. We know that workers started building the White House in 1792 and finished in 1800. How long did it take them to build it?
3. What does an architect do? Who was the architect for the White House?
4. Abigail Adams said that the White House was cold and **drafty**. What does drafty mean?

Thomas Jefferson was the next president after John Adams. He lived in the President's House until 1808, but his family did not live with him. His wife had died and his daughters had grown up. Sometimes his grandchildren stayed for a visit, which Thomas Jefferson liked a lot. In fact, one of his grandsons, James Madison Randolph, was the first child born in the White House. He was named after James Madison, one of Thomas Jefferson's best friends.

James Madison was more than Thomas Jefferson's friend. He was also the next president of the United States. He moved into the mansion with his wife, Dolley, in 1808. Dolley Madison loved to give parties. She also loved ice cream, which she served to guests at the White House.

When James and Dolley Madison lived in the President's House, there was a war between Britain and the United States. It was called the War of 1812, but it lasted until

1814! During the war, the British soldiers invaded Washington, D.C. Dolley Madison was planning to have a dinner party that night. President Madison was out of town. Everything was ready for her guests. But when she heard that the British were coming, she knew it was an emergency. She took important papers and loaded them into a wagon. She remembered to take a famous **portrait** of George Washington as well. With her wagon full of the things she had saved, she got away from the British!

When the British soldiers came into the White House, no one was there. But they saw all the food that Dolley's cooks had made for the party. So they sat down and had a fine feast. Then the soldiers made a terrible decision. They decided to burn down the mansion.

Fortunately, the President's House was built of stone. So the outside did not burn down. But the inside was ruined. Even the outside stone was **scorched** and covered with black **soot** from the fire. It took three years to fix the building.

Questions

1. Imagine you are giving a party at the White House. What would you serve for dinner? What would you serve for dessert? Write a list of what foods you would serve and draw pictures of your favorites.
2. What is a **portrait**? Why do you think Dolley Madison cared about a portrait? Whose face was in the portrait?
3. Dolley Madison faced an **emergency**. Do you know what emergency means? Name an emergency you might face. What should you do?
4. Why did Dolley Madison load a wagon instead of a car with things she saved from the British soldiers?
5. Why didn't the outside of the president's home burn down? Why was it covered in soot? What is soot? (The *double o* letters in soot are pronounced like the *double o* letters in look.)

To make the President's House look new again after the fire, workmen painted it white. Even before this time, people called it the White House. But for many years, the **official** name for the building was the President's House or the **Executive Mansion**. (The president is the Chief Executive of the United States.)

By the year 2000, there will have been 41 Presidents who have lived in the White House. Most of them had children. Some had grandchildren. In 1901, when Theodore Roosevelt became president, his six children moved into the White House with him. The five younger children, between the ages of 13 and 3, had a lot of fun playing in the mansion. They brought lots of pets with them, too. President Roosevelt's children had raccoons, dogs, cats, **badgers**, snakes, a **macaw**, and a pony. Some visitors thought the White House was like a little zoo! By the way, it was Theodore Roosevelt who made the White House the official name of the Executive Mansion.

Questions

1. Why do we call the President's House the White House?
2. Do you know what a **macaw** is? Look up macaw in an encyclopedia. What does a macaw look like? What is a **badger**? What does one look like?
3. Kids who have grown up in the White House have had a lot of fun there. But growing up as

the child of the president of the United States can be hard, too. Together as a class, create two lists on the chalkboard or on a poster. On one side write down what would be fun. On the other list, write down what would be hard. Then take a vote on whether or not you would like to grow up in the White House. Count the votes and put the totals on your poster.

4. Here is a hard question. All the presidents of the United States have lived in the White House except for one. He is very famous. Which president did NOT live in the White House? (Clue: The first man to live in the White House was John Adams, the second president of the United States. Who was the first president of the United States?)

We know that the White House is home to the president and his family. But it is more than a private home. The White House serves the United States in four different ways. It is a home, a museum, an office building, and a symbol for our nation.

The White House is a museum that belongs to all Americans. You can take a tour and see beautiful paintings, objects, and furniture in many of the rooms. But you can't go into some of the rooms at the White House. They are private, so that the president and his family can be alone sometimes, and so that government officials can get their work done.

Inside the White House are lots of offices. One office is for the president. It is called the Oval Office, because it is shaped like an oval. There are other offices for the people who work for the president.

What do we mean when we say that the White House is a symbol for our nation? A symbol is an image or a thing that stands for an idea. For example, a smiley face is a symbol for happiness. The American bald eagle is one symbol of the United States. The White House is a symbol of the United States, too. It stands for the president. It also stands for the fact that every four years, citizens choose a president by voting in an election. When someone asks, "Who will be in the White House?" he or she is asking, "Who will be the next president of the United States?"

Questions

1. Can you name the four different ways the White House serves our nation?
2. What is the Oval Office? What is an oval? Can you think of examples of things that are oval?
3. What is a symbol? Can you name a symbol? What does the symbol of a red heart mean? Why do you think people use symbols? We see symbols everyday, in the street, in grocery stores, in fast food restaurants, on computer screens, on clothes, even in school. Every symbol represents something. See if you can draw some of the symbols that you know.

II. Choosing a President of the United States: Social Studies, Reading and Art Activities

To the Teacher: The following text has been developed to help young students understand how someone becomes president of the United States. Depending on the level of your class, the questions below may lead to some interesting and lengthy discussions. If your students are readers, you may copy this text and distribute it to your class. Otherwise, it can be read aloud. The art project is designed for your students to express themselves.

Objective: To comprehend on an elementary level how a candidate becomes president of the United States.

Skills: Reading, vocabulary, analysis, drawing, self-expression.

Time: About 30-45 minutes.

Materials: If your class is reading, you may copy this section and distribute it among your students. Drawing paper, pencils, crayons.

Content Areas: Reading, Art.

Standards: This lesson supports the following objectives specified by the *National Standards for History for Grades K-4: Expanding Children's World in Time and Space*, as developed by the National Center for History in the Schools: Standard 4, Level I; and by the *National Standards for Arts Education, Visual Arts*, as developed by the Consortium of National Arts Education Associations: Standard 5, Level II; and by the *National Standards for Civics and Government*, as developed by the Center for Civic Education: Standard 5, Level II.

Choosing a President of the United States

How does someone become president of the United States? Every four years people vote for their favorite **candidate** for president. A candidate is someone who wants people to vote for him or her. There are usually two main candidates. All **citizens** of the United States who are 18 years or older can vote for the person they think will be the best president. Voting is an important **responsibility**. It is also an important **right** of all citizens.

When people talk about an election, they are talking about when they vote. The candidate who wants to be president has to win the election to become president of the United States. People vote for a candidate for many reasons. They may like his or her ideas about what should be done for the country. They may care about the same problems that the candidate cares about.

Who can be president? Anyone can be president, as long as he or she was born in the United States and is more than 35 years old. But first he or she must win the election!

Every president of the United States is elected for four years. If he or she wins the election again, he or she can be president for another four years. But he or she can't be elected three times in a row. After two times, it is someone else's turn to be president.

Questions

1. What does "vote" mean? What is a **candidate**? What is an **election**?
2. Voting is the **right** of every U.S. citizen. What do you think that means?
3. Why do you think it's important to vote?
4. Can a woman become president?
5. How do you think people decide to vote for one candidate?
How would you decide? (Some people have many reasons why they vote for a candidate.)
6. How many years can someone be president of the United States?

Art Project: Each student may draw a picture of someone whom he or she would like to be president. It may be a current candidate or politician or it may be a family member – anyone qualifies. Each student should explain to the class why he or she chose to portray that person as a "candidate."

III. What Does the President of the United States Do?:

Art and Reading Activities

To the Teacher: Children in primary grades have surprising notions about what the president of the United States actually does. Before you start on this section, we recommend an easy drawing activity that will help you evaluate how much your class has learned by the time they complete this unit. Don't forget to save these drawings to compare with the ones your students will create at the end of this unit.

Objective: Through the following 3 activities, students will learn about the duties of the president of the United States.

Skills: Drawing, writing (optional).

Time: About 20 minutes for each of the three activities.

Materials: Drawing paper, pencils, crayons.

Content Areas: Reading, Language Arts, Art.

Standards: This lesson supports the following objectives specified by the *National Standards for Arts Education, Visual Arts*, as developed by the Consortium of National Arts Education Associations: Standards 5, Level II; and by the *National Standards for Civics and Government*, as developed by the Center for Civic Education: Standard 2, Level I.

Activity 1

What does the President of the United States do?

1. On a piece of drawing paper, draw a picture of what you think the president of the United States does. If you don't know, you can guess.
2. Explain to your classmates what you have drawn.
3. Write one sentence about your drawing. You may need your teacher's help for this. (Optional)

Activity 2

The President of the United States

To the Teacher: The following is a short description of the various roles and responsibilities of the president. It can be read aloud in class by you or, if your students are readers, by various class members. There are six short paragraphs. You may want to pause after two or three paragraphs to make sure your students are comprehending the information presented. If your class is reading, you may copy this section and distribute it among your students.

The President of the United States

The president of the United States lives in Washington, D.C., in the White House. He has many important jobs. He is our country's leader. Here is a list of just some of the things he does.

The president talks to other leaders from around the world. He makes sure the United States is treated fairly by other countries. Sometimes he travels to other countries to meet with their leaders. Other times the leaders come to the White House.

One big job of the president is being Commander-in-Chief of the armed forces. That means that he is in charge of the army, the navy, the air force, and the marines. This is a big

responsibility. It is a very big responsibility if there is a war.

The president wants the country to have strong businesses and jobs for people. He works with experts (people who know a lot about something) to help make sure the United States is a good place to work.

Did you know that the president does not make laws? But he does talk to people about laws he thinks should be made. He **proposes** new laws. That means he tells people his ideas for new laws. He also helps make sure that laws are followed.

The president has experts who help him do his job. They give him advice. He could not do his job alone. But he is in charge. He is the **Chief Executive**. An executive is someone who gets jobs done. The Chief Executive makes sure that very big jobs get done.

Questions

1. What is a leader? Do you know any leaders? Who is the leader of your school? Who is the leader of your city? Who is the leader of your state? Who is the leader of your country?
2. Why does the president meet with leaders of other countries? What do you think they talk about when they get together?
3. One of the president's biggest jobs is being "Commander-in-Chief of the armed forces." What is a "Commander-in-Chief"? What are the "armed forces"?
4. Why does the president care about people having jobs?
5. What is an expert? How does someone get to be an expert?
6. Does the president make laws?
7. Do you have any responsibilities? What are they? Can you name the president's responsibilities?
8. The president is the "Chief Executive" of the United States. What does that mean?

Activity 3

To the Teacher: Now it's time to see how much of this information has been absorbed by your class after the reading "The President of the United States." This activity repeats the pre-lesson drawing exercise, to help you evaluate your students' comprehension. Before you begin, you may ask your class to reiterate the duties of the President of the United States, especially if it has been more than one day since the reading exercise.

Now, What does the President of the United States do?

1. On a piece of drawing paper, draw a picture of what the president of the United States does. You can draw more than one picture if you want.
2. Explain to your classmates what you have drawn.
3. Write one sentence about your drawing. You may need your teacher's help for this. (Optional)

**Special thanks to elementary school teachers Bianca Curtis and Karen Stofcheck. Many of the ideas in this activity were based on their lesson plan, "To Be A President: The Children's View," the winning entry in Time Warner Cable's National Teachers Award.*

IV. "Hail to the Chief": A Music and Art Activity

To the Teacher: "Hail to the Chief" is a march that helps young students learn how to keep time to music. You may read the text aloud to your class, or distribute photocopies if your students are readers. Also included is an arts and crafts project that produces red, white and blue hats for your marchers. This combined activity will result in a fine parade around your classroom. (See the information following this section, under **Arts and Crafts Activity**, for materials and directions for making simple hats.)

Objective: Students will become familiar with the concept of rhythm.

Skills: "Keeping time," marching in line, use of percussion instruments (if available).

Time: About three 20-minute sessions.

Materials: "Hail to the Chief" music (found on page 39 in Section Three) or a recording of the music, percussion instruments (music sticks, wood blocks, spoons, triangles, maracas, tom-toms).

Content Areas: Music, Reading.

Standards: This lesson supports the following objectives specified by the *National Standards for History for Grades K-4: Expanding Children's World in Time and Space*, as developed by the National Center for History in the Schools: Standard 4, Level II; and by the *National Standards for Arts Education*, Music: Standard 2, Levels I and II.

"Hail to the Chief"

"Hail to the Chief" is the music that is played when the president of the United States walks into a room. If people in the room are sitting down, they all stand up when the music is played. This is not a law. It is a **tradition**. That means that people have been doing it for a very long time. How long? Since about 1843. (How many years ago was that? If it is the year 2000, it was 157 years ago.)

How did this tradition come about? It was the idea of Julia Tyler, who was married to President John Tyler, who was president from 1840 to 1844. Sometimes when President Tyler walked into a crowded room for a special event, people did not notice him. His wife found this annoying – she did not like it one bit. So she decided that the band should play a grand song. That way, everyone would know when the president walked into the room. The song she chose was "Hail to the Chief." Now it is played whenever the president enters a room for a special event or party.

The music to "Hail to the Chief" is a **march**. That means it has a very clear rhythm that is not too fast. The rhythm stays the same during the whole song.

To the Teacher: Play the song "Hail to the Chief" for your class. (You can find the words and music to the song on the following web site: members.aol.com/divtune1/hailtoch.htm.) Have your students clap in time to the music. They may learn the words line by line if you chose, but it is not necessary. Distribute the percussion instruments, if available. If not, you may give each student two metal spoons to hit together. Have your class keep time to the music with their spoons.

During your next music class, play "Hail to the Chief" again. Your students should clap in time and sing. Then, have them march around the room in time to the music. Clapping will help them march in time. Depending on the age of your students, this may take practice.

Once they've mastered this, you may distribute the instruments or the spoons. Now they should march and keep time with their instruments.

Many people sing "Dah-dah-dah-dah" when they hear the music to "Hail to the Chief." If the words to the song pose a problem, "Dah-dah-dah-dah" will work. It depends on your goals and your students' ability. Practice makes perfect on this one. Very few people ever sing the words to this song!

Once they can march, keep time with their instruments, and sing "Dah-dah-dah-dah" to the tune, your students are ready for the parade. Creating colorful hats in an arts and crafts activity will guarantee that the parade is a special event. Ideally, this activity occurs during the same week as the music and marching lesson. When the hats are completed, and the marchers have practiced, create a parade to the principal's office, around the gym or playground, or simply around your classroom. Make sure you take snap shots of your "Hail to the Chief" parade to hang on the walls of your classroom, along with the students' hats, after the parade is over. You may want to ask parents to provide a simple or festive snack afterwards, to celebrate the completion of your parade.

Activities

To the Teacher: While your students are learning how to march to "Hail to the Chief," they can work on their arts and crafts project – parade hats. Following the directions below will result in very simple, brim-less stovepipe hats, which can be decorated with patriotic red and blue colors. Before beginning, create a demonstration hat in front of your class so the children can see what they will be creating.

Objective: Students will practice following directions and will create a festive hat!

Skills: Fine motor skills, listening/following directions.

Materials: For hat: Standard 8" x 11" plain white paper (3 sheets per student), scotch tape. As long as the paper is flexible enough to bend easily, any type of white paper will do although the sturdier the paper, the sturdier the hat. For decorations: red and blue markers or crayons (fast and easy) **OR** scissors, red and blue construction paper, glue (incorporating a lesson on shapes) **OR** red and blue tempera paint, brushes, water, newspaper to protect art tables, smocks (painting lesson – not recommended for kindergartners).

Time: Depends on the choice of decorations! Simple hat creation should take 15 minutes at the most.

Content Areas: Art, Geometry.

Standards: This lesson supports the following objectives specified by the *National Standards for Arts Education, Visual Arts*, as developed by the Consortium of National Arts Education Associations: Standard 1, Level II.

Arts and Crafts: Making Parade Hats

1. You should have 3 sheets of 8" X 11" plain white paper and tape. Place the first sheet flat on the desk or table, so that the long side (11-inch) is facing them.
2. Place the second sheet next to the first, with 2-3 inches overlapping along one 8-inch edge. Make sure that the top and bottom of the two sheets are evenly lined up. Tape the overlapped area at the top, middle and bottom. Now you should have one sheet of paper

that is about 16-18 inches long.

3. Take the third sheet of paper. Overlap this sheet evenly along one 8-inch side of the longer paper. Again, the overlap should be about 2-3 inches. After evenly lining up the third sheet, tape it to the larger piece at the top, middle and bottom. Now you should have one long piece.
4. Turn the whole paper over. Tape the two overlapping sections at the top, middle and bottom. Now your one long piece should be taped on both sides.
5. This long piece of paper will be loosely fitted around your head and taped to size. But before this last step of taping together your "hat," it needs to be decorated.
6. Decorations can be as easy as using the red and blue art materials your teacher supplies to create large blocks of color on the hat. Make sure you sign your hat.
7. Once the decorations are completed (and if using paints or glue, completely dry) it is time to tape the long papers into "hats." Older students may help each other, but we recommend that the teacher do this last bit of taping.
8. Wrap the length of decorated paper loosely round your partner's head. (Make sure that the hats will not slip into their eyes, but the paper will rip if it is pulled too tightly.) You will have several inches of overlap, which should be taped neatly and securely together.
9. Now each student should have a unique, patriotic hat to wear in the "Hail to the Chief" parade!

After the parade, enjoy a festive snack. Pretzels and juice are fine, especially if you can add red or blue napkins or balloons. If parents want to help, they could bring in decorated cupcakes for your paraders.

Overview

The White House and its setting provide an ideal platform from which to jump into lessons on history, geography, language arts, art, and music. We have designed these materials to work well in a team-teaching environment. If you are flying solo, use whatever suggestions apply to the needs of your class. Each lesson is linked to national curriculum guidelines.

Some of the lessons may be too advanced for third-graders, such as "Using Primary Sources." The creative writing activity, however, can be modified easily for young students who are just beginning to write in full sentences. On the other hand, if you have gifted fifth graders, take a look at Section Three for more challenges!

Two sources were particularly valuable in the preparation of this section. We highly recommend *A Kid's Guide to the White House*, by Betty Debnam in cooperation with the White House Historical Association (Kansas City: Andrews McMeel Publishing, 1997) and *Scholastic Encyclopedia of the Presidents and their Times*, by David Rubel (New York: Scholastic, Inc., 1997).

Suggested Lessons

- I. The Creation of Washington D.C.: History and Geography
- II. Planning a New Capital: Map-Making Activity
- III. Moving into the White House: History and Creative Writing
- IV. Letters From the White House: Using Primary Sources
- V. Perspective and the White House: Art Lesson
- VI. Music Genres and White House Timeline: Music and History

I. The Creation of Washington, D.C.: History and Geography

To the Teacher: Below is a text divided into two sections. After each section is a series of questions and activities. The text provides a brief overview of the founding and creation of Washington, D.C., including the building of the White House. The discussion questions re-enforce comprehension. A related, urban-planning lesson follows this activity.

Objective: To be able to locate Washington, D.C. on a map, to learn about the origins of our capital, and to be familiar with the concept of urban planning.

Skills: Map-reading, reading comprehension, analysis, vocabulary, using the Internet (if available).

Time: Approximately 30 minutes.

Materials: A large map of the United States, or one in a text book featuring the Virginia, Maryland, and Chesapeake Bay region, a large dictionary, Internet access (if available), photocopies of the text. Graph paper, pencils, and erasers are necessary for one of the activities.

Content Areas: History, Geography, Reading.

Standards: This lesson supports the following objectives specified by the *National Standards for History for Grades K-4: Expanding Children's World in Time and Space*, as developed by the National Center for History in the Schools: Standard 2, Level II, Standard 4, Level II; and by the *National Geography Standards*, as developed by the Geography Education Standards Project: Standard 2, Level II.

Before you begin: Using a map of the United States, have your students locate the District of Columbia. Point out that in 1790 the U.S. was composed only of thirteen states along the eastern seaboard.

The Creation of Washington, D.C.

In 1790, the United States established the District of Columbia as a unique area where the new national capital would be located. Before that time, when the United States had just won its independence from Great Britain, different cities provided the home for the federal government – especially Philadelphia and New York. But Americans needed a permanent place to house their government buildings and representatives. Several states hoped that a city within their borders would be chosen as the site of the new capital. But leaders like George Washington, Alexander Hamilton, and Thomas Jefferson felt strongly that the headquarters of the new nation should be independent of any state government.

Although the land for the District of Columbia originally existed within the states of Virginia and Maryland, in 1790 it became separate from any state. The district was set aside to be the home of a new city, known as the Federal City or Washington City, on the Potomac (“pa-TO-mik”) River. George Washington picked out the site where the city would be built.

At first, Washington City was a small, swampy village, with muddy roads and few impressive buildings, located within the District of Columbia. As the United States grew, however, the nation’s capital grew with it. Today, the entire district is encompassed by the city of Washington, which is why we refer to it as Washington, D.C. The D.C. stands for District of Columbia.

Questions

1. What is the name of the river on which Washington is located? Looking at the map, find the name of the important bay it flows into. With what ocean does the bay connect?

2. Why was it important for a town or city to be located on bodies of water in 1790? Today, are most major cities still located on a body of water? What about a big city in your state? See if you can locate that city on the map of the United States.
3. Is Washington, D.C. located in any one state? What does D.C. stand for?
4. What does “Columbia” mean? Look in a large dictionary, or visit www.m-w.com/cgi-bin/dictionary, and find out for whom this district was named. (Can you think of any other places in the United States with this name?)

Once the site for the nation’s capital had been chosen, it was time to plan the city. Before any building could begin, however, the land had to be surveyed. Among the team of people hired to survey the area was a very talented man named Benjamin Banneker. Banneker, a free African American, was a musician, a mathematician, a writer, and a clockmaker as well as a surveyor. He had attended school as a young boy, and continued his education by studying on his own. Banneker’s career was very impressive, especially because African Americans did not have equal rights as citizens in Washington, D.C. at the time.

A Frenchman named Pierre-Charles L’Enfant created the actual plans for the new city. He made sure that there were parks and green squares among the straight streets. The streets followed a grid pattern, with broad avenues radiating outward from the center like spokes in a wheel. He placed the Capitol Building on a hill overlooking the Potomac River and a large park known as the mall. The President’s House was at the other end of the mall, with its own view of the river.

A contest was held to decide the best

design for the President's House. (It wasn't officially called the White House for over one hundred years.) Architects presented their best plans for an impressive new mansion. James Hoban, an Irishman, won the competition, and work started in 1792 on the new building.

Many of the workmen who built the President's House were enslaved African Americans. Their owners rented their labor to the overseers of the construction project. It is one of the tragic truths in American history, that a nation supposedly dedicated to liberty would use black slaves to build much of its new capital. (See Document A in the *Resource* section.)

Questions

1. Who was Benjamin Banneker? What does a surveyor do? If you are interested in learning more about him, and about a famous letter he wrote to Thomas Jefferson, visit: library.thinkquest.org/3337/banneker.html.
2. Why do you think there was a competition to choose the architect for the President's House? Did you know that architectural competitions are still held today for important buildings?
3. In the last paragraph of the text above, the author refers to a "tragic truth"? What does that mean? Explain your answer to the class.

Activity

Have your students examine the floor plan of the White House included as Figure C in the *Resource* section. Provide guidance to make sure they understand how to read and comprehend this document. Then they can create their own floor plans, in small groups or individually, for the "President's House" they would like to build. Using graph paper helps

keep lines straight and the project spatially manageable. Make sure they clearly label the rooms they have planned, and indicate doors and windows. Display their plans on the walls.

II. Planning a New Capital: Map-Making Activity

To the Teacher: This activity interweaves design and mapping skills with practical applications and spatial learning. It is recommended for an art class that coincides with a social studies lesson on the White House.

Objective: To create a plan for a new capital city, gaining appreciation for the work of L'Enfant in designing the layout for Washington, D.C.

Skills: Becoming familiar with the concept of scale, incorporating creativity within fixed requirements, and drawing.

Time: 2 class periods, or one class plus homework assignment.

Materials: Graph paper, rulers, pencils, erasers, colored pencils, maps of cities, if available, photocopies of L'Enfant's design for Washington, D.C. from our *Resources* section.

Content Areas: Geography, Art.

Standards: This lesson supports the following objectives specified by the *National Geography Standards*, as developed by the Geography Education Standards Project: Standard 1, Level II, and Standard 4, Level II.

Directions to the Teacher: Students should be familiar with the story of how Washington was designed. Explain that few cities before 1800 were ever planned out beforehand. Instead, growth occurred in a haphazard fashion, along the riverbanks or main road, or stemming outward from an established center. Often, traditional places of worship or protection (such as a fort or castle), or a market area, stood at the center of town. Few

people ever had the opportunity granted to L'Enfant – the idea of starting a city plan from scratch. This is the opportunity you are giving your students – to be an urban planner. In creating their plans, they may work in small groups of two or three, or individually. Before they start, they should be familiar with L'Enfant's plan, or another example of a city map. Many cities have online maps you can easily print for distribution.

To the students: There are many things you need to include when you are planning a capital city that will work well and provide a good quality of life for its citizens. Here is a basic check list: *parks (big and small), cultural centers (museums, concert halls), bridges, capital building, house for the head of government, local schools, hotels, living and work spaces, hospitals. Don't forget to include a river or a shore of a lake. Streets should be laid out in a logical pattern, with major thoroughfares (broad avenues that run through the city), as well as neighborhood streets, included.* If you're creating a modern city rather than a city from the past, you should show *public transportation routes for subways, a sports arena, and possibly a train station. (An airport should be located outside the city.)*

1. Before you begin to plan your capital city, write down the items on the checklist. That way, you can check them off when you've included them.
2. Remember to plot your map with the north side of the city on the top of the page. You can place a small arrow marked "north" pointing upwards in a corner of the paper.
3. Using the graph paper, plot the most important parts of your new city. These would include a river or lake shore, large park, and major thoroughfares.

4. Think hard about where you want to place major structures, like the capital building, the head of the government's home (your "White House"), and museums in relationship to the parts of your map you've already drawn. You may want to pencil these in lightly until you're sure where they should go.
5. Remember that important sites should be easy to get to. You don't want the hospital to be hard to find!
6. When you or your group has finished the map, you can use colored pencils, if available, to create a key to your map. For example, all parks should be green, rivers should be blue, major thoroughfares might be colored yellow, and so on. On a separate piece of paper, create a key that explains which color represents which category.
7. Now you should name your city, and add the date. Don't forget to sign your work!

III. Moving into the White House: History and Creative Writing

To the Teacher: Below is a short text about the White House in 1800. It is provided as a starting place for your students to write a letter or a journal entry about moving into the White House as a member of John Adams' family. A student may also pretend to be a reporter, a visiting friend, or even a household pet. Have your students close their eyes and imagine what they would hear, smell, and feel inside the new building as you read the text to them. Or they may read it aloud to each other. Remind them to use vocabulary in their writing that expresses what they are sensing in the President's House in 1800.

Objective: To be familiar with changes in living standards between 1800 and today, to express in writing an imaginary experience, to use sensory expressions to heighten the realism of creative writing.

Skills: Reading, listening, creative expression, letter-writing (where used).

Time: About one class period, at least for the first draft. You may want your students to create a “neat” copy with corrections later. This may be an in-class activity or assigned for homework.

Materials: Photocopies of this text, pencils and paper.

Content Areas: History, Reading, Language Arts.

Standards: This lesson supports the following objectives specified by the *National Standards for History for Grades K-4: Expanding Children's World in Time and Space*, as developed by the National Center for History in the Schools: Standard 4, Level II; and by the *Standards for the English Language Arts*, as developed by the National Council for Teachers of English and the International Reading Association: Standards 1, 5.

Moving into the White House

In 1792, work began on the President's House. The exterior walls were made of stone, from a quarry in Virginia. Originally, they were whitewashed with a mixture that included salt, ground rice, glue, and lime. (Not the citrus fruit – powdered white limestone!) The interior walls were originally lined with bricks, made from soil dug from the building site. Then they were plastered with a substance that was thickened with horse and hog hair.

In November 1800, when the second President of the United States, John Adams, his wife, Abigail, and their children moved in, the President's House was not quite finished. The workmen were still completing some of the rooms, floors, and staircases. It must have been quite noisy and dusty inside while the construction was being finished. The mansion was cold and damp, with an unpleasant smell,

thanks to the plaster and to the old beer that was used in the paste for the wallpaper.

Although it was the largest private house in the country at that time, it still had no indoor plumbing. (In fact, only a tiny number of Americans had indoor plumbing at this time. It wasn't until the 20th century that most homes had indoor toilets! The White House first got running water in 1833.) There was no central heating and, of course, no air-conditioning. The only heat was from the fireplaces, which were not very effective in the large reception rooms, because they had very high ceilings. The only light came from candles. Stonemasons and plasterers had created beautiful and elaborate decorations in the completed rooms, but that didn't make the Adams any more comfortable.

Directions: Write a one page letter or journal-entry based on “Moving into the White House.” You may pretend that you are a son or daughter of John and Abigail Adams, a visiting friend, a reporter, or even a household pet. Just make sure you include information about the state of the President's House in November 1800. What would it be like to live there? Describe what you see, feel, hear, and smell, to help bring your story alive.

Additional Activities: There are many fascinating moments in White House history that would be ideal for a journal- or letter-writing activity. One favorite is life at the White House during the Civil War. The Lincolns had their two young sons living with them at that time, and there are some funny stories about that era. There are also very sad moments, such as when their youngest son “Willie” died, probably of typhoid. To find out more, visit:

www.mrlincolnwhitehouse.org.members.aol.com/RVSNorton/Lincoln2.html

IV. Letters from the White House: Using Primary Sources

To the Teacher: In general, fifth graders are ready to use primary sources. This lesson may be too challenging for younger students or children with reading difficulties. However, since you know your students' abilities, you are the best judge of the suitability of this project. You can use the primary source provided – a letter from Theodore Roosevelt to his son – as an assignment. However, we recommend that your students read the letter in class for thorough comprehension. It has been edited to make it more manageable in length, but no words have been changed.

Young students find Teddy Roosevelt fun to study, particularly because his life was so colorful. You may want to have them learn a little about him, through an encyclopedia or one of the web sites recommended in the *Resources* section of this manual.

Objective: Understanding the difference between primary and secondary sources, using a primary source to learn about history.

Skills: Reading, analyzing text, vocabulary, evaluating subject matter.

Time: About one class period.

Materials: Photocopies of the letter and questions provided below, pencils, paper.

Content Areas: Reading, History (Optional: Art or Language Arts).

Standards: This lesson supports the following objectives specified by the *National Standards for History for Grades K-4: Expanding Children's World in Time and Space*, as developed by the National Center for History in the Schools: Standard 1, Level II; and by the *Standards for the English Language Arts*, as developed by the National Council for Teachers of English and the International Reading Association: Standards 1, 5.

Introduction for Students: What is the difference between a **primary source** and a **secondary source**? Primary sources in history are written or recorded by people who witnessed events at the time that they took place. A diary and a photograph are examples of primary sources. Every day in the newspaper, you can find primary sources. Some primary sources include the writer's opinion; some include only simple facts. When a historian wants to study a certain time in the past, he or she looks for primary sources from that time. To learn about the history of the White House, historians and museum curators study primary and secondary sources. Can you name other primary sources besides the ones named here? Generally, a secondary source is written by a person or group of people who did not witness or experience a certain event. One example of a secondary source is an encyclopedia. What is another example?

Below is part of a letter from Theodore Roosevelt to his son Kermit. Roosevelt had been vice-president under President McKinley. When McKinley was shot, in 1901, Roosevelt automatically became the next president and served for three years. Roosevelt moved into the White House with his wife Edith and five of his six children. (His oldest daughter had grown up.) It was during his presidency that the President's House became known officially as the White House. His younger children, ranging in age from three to thirteen at that time, had a wonderful time playing in the White House. They had many pets including dogs, snakes, badgers, cats, and a pony.

Directions: Read the document below. Remember that in 1904, Roosevelt was hoping to be elected president of the United States for the first time. Then answer the following questions on a separate piece of paper.

Excerpt from: Roosevelt, T. Theodore. *Roosevelt's Letters to his Children*. Joseph Bucklin Bishop, ed. New York: Charles Scribner's Sons, 1919. (Cited on New York: Bartleby.com, 1999.)

White House, June 21, 1904.

DEAR KERMIT

...How the election will turn out no man can tell. Of course I hope to be elected, but I realize to the full how very lucky I have been, not only to be President but to have been able to accomplish so much while President, and whatever may be the outcome, I am not only content but very sincerely thankful for all the good fortune I have had. From Panama* down I have been able to accomplish certain things which will be of lasting importance in our history. Incidentally, I don't think that any family has ever enjoyed the White House more than we have. I was thinking about it just this morning when Mother and I took breakfast on the portico and afterwards walked about the lovely grounds and looked at the stately historic old house.

*Roosevelt was very proud of getting control of the Panama Canal Zone for the United States in 1903.

Questions

1. Is this a primary or a secondary source?
2. Who is the author of the letter? When was it written? Where was the author when he wrote it?
3. What election is the author talking about?
4. Look at the second sentence, which begins, "Of course I hope to be elected..." Is Roosevelt taking credit for everything that happened while he was president? What is he thankful for?
5. How did the Roosevelt family like living in the White House?
6. In the last sentence, what does the author mean by "the lovely grounds"?
7. What is the "stately historic house"?

Activity

Now create your own primary source! It could be a letter, a drawing, a diary or a newspaper report. Be creative! After you have finished, have your class create a time capsule where you can place all of your primary sources for a class like yours in the future to discover.

V. Perspective and the White House: Art Lesson

Objective: Students will learn to recognize and to draw in one-point perspective and will gain a better understanding of dimension.

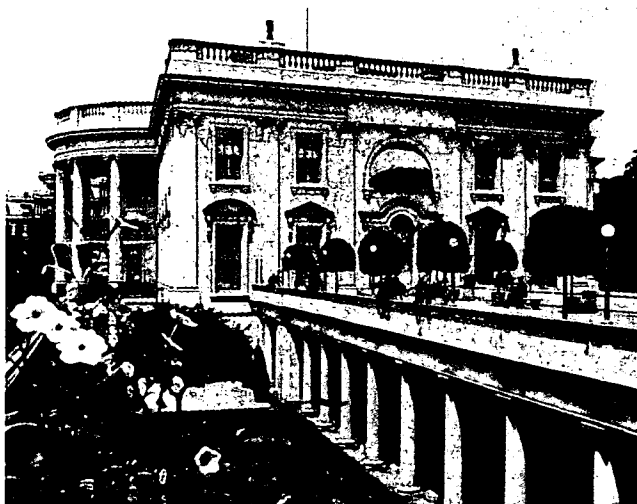
Time: 1 class period, plus additional home work or class time for experiments.

Skills: Drawing skills, visual perception, creative thinking.

Content Area: Visual Arts and Art History.

Standards: This lesson supports the following objectives specified by the *National Standards for Arts Education, Visual Arts*, as developed by the Consortium of National Arts Education Associations: Standards 2, Levels II and III.

Note to Teacher: Some of the ideas presented here are complex and are better taught to students through visual demonstrations and exercises, rather than through a reading of the text.



White House East Colonnade, ca 1902
Courtesy of The Historical Society of Washington, D.C.

Overview: Perspective first appeared as an element in artwork in the early fifteenth century. Used to represent three-dimensional objects on paper, perspective creates the illusion of depth and space in a drawing. A perspective drawing, in other words, makes a flat piece of paper or canvas look three-dimensional.

Take a careful look at a picture of the White House. Though each of the columns at the entrance to the White House is exactly the same height and distance apart, does your eye see the columns in this way? Notice that the columns that are closer in the picture seem to be larger and spaced farther apart. The columns that are farther away seem to be smaller and more closely spaced. This is perspective at work!

One-Point Perspective

One-point perspective works by using a **vanishing point**. The closer that something is to the vanishing point, the smaller it appears, until it seems to vanish. In one-point perspective, the vanishing point lies on the **horizon line**, and all objects in the drawing use this same vanishing point.

Directions: To create a one-point perspective drawing of a box, first use a ruler to draw a horizon line on a sheet of blank paper. The horizon line is **parallel** to the top and bottom of the piece of paper, and should be drawn from left to right across the page. Draw a dot in the center of the horizon line to represent the vanishing point. (See diagram 1.) Next, draw a rectangle on the page. The rectangle should be made with vertical and horizontal lines. (See diagram 2.) Using a ruler, draw a line from each corner of the rectangle to the vanishing point. These four lines are **orthogonal** lines. (See diagram 3.) Now, draw a second rectangle

within the orthogonal lines you have just drawn. This rectangle will be smaller than the first one, and should have each corner rest on one of the orthogonal lines. Make sure to use only vertical and horizontal lines for this rectangle also. (See diagram 4.) Erase the portion of the orthogonal lines that extend beyond the second rectangle to the vanishing point. (See diagram 5.) You now have a rectangular box drawn in perspective!

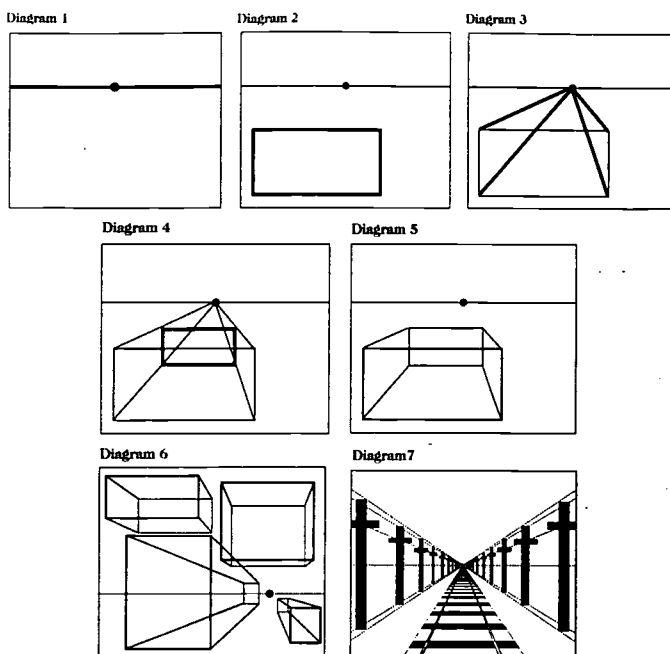
Experiment: By moving the horizon line higher or lower on the page, the drawing will have very different viewpoints. Experiment by making one-point perspective drawings of boxes, placing the horizon line at various positions on the page. Also, try moving the vanishing point to the left or right of the center on the horizon line to change the viewing angle. One-point perspective drawings can have a variety of views, so be sure to have students share these drawings with each other. (See diagram 6.)

Advanced Activity: Now experiment with shapes other than boxes. Make rows of telephone poles disappearing into the distance by drawing a vertical line on either side of the vanishing point. You want the lines to be tall, but not off of the page, since you will need to see the top and bottom of these lines for the next step. (See diagram 7.) From the top and bottom of the vertical lines, lightly draw orthogonal lines to the vanishing point. Now add more telephone poles to the picture by drawing more vertical lines between the orthogonal lines. Remember to space the poles closer and closer together as they near the vanishing point, and to use your orthogonal lines as guides for making the poles shorter and shorter until they disappear into the distance. Now try to add railroad tracks to

your drawing using two orthogonal lines for the rails and horizontal lines for the tracks.

Students also may want to experiment with using various widths of lines in their drawings. Notice that the lines used to indicate telephone poles that are closer in the picture are wider, and the lines for the poles that are nearer to the vanishing point become thinner. The closer objects should be a heavier weight line, and the objects in the distance should be lighter or thinner lines. Varying the line weight will reinforce depth perception in a drawing.

Advanced Activity: Looking at the picture of the White House East Colonnade on page 19, notice how the columns in these photographs appear to recede into the distance just as your telephone poles do. Have students locate the various elements of one-point perspective. Lay a ruler along the bottom of the columns and lightly draw a pencil line that extends farther to the left than the columns. Now do the same with the top of the columns, and along the tops of the lampposts that are above the columns. These lines that are drawn represent the orthogonal lines, and where they intersect on the left side is the picture's vanishing point! The horizon line can be determined by drawing a horizontal line through the vanishing point. Students can identify the vertical lines forming each column, and see how the columns are closer together as they near the vanishing point (just as in their drawings of the telephone poles). Also, see how the columns that are closer in the photo have more detail than those in the distance. Have students refer to the photograph of the White House Colonnade and draw their own colonnade. They may add their own creative touches to their colonnades, but remind them to draw everything in perspective!



VI. The White House: Music and History

To the Teacher: This section identifies three genres of music during three White House administrations. One example of each genre is introduced within an historical time period. This is an ideal team-teaching project for the music and the social studies teachers. It may be presented as one unit, or coordinated with the calendar of your social studies curriculum. As a class, students will develop a short timeline for each genre that places the featured music within an historical context. The directions for the first suggested genre are thoroughly spelled out. The same procedure should be followed for each genre – introduction, music listening, descriptive lists, and timeline creation. At the end of the project, you can assemble the lists and timelines created by your class and display them. Depending on the age or ability level of your class, you may read the passages aloud or you may make copies of the passages and have your students read them aloud.

Objective: To identify different genres of music, to comprehend that different styles of music are produced in different historical eras.

Skills: Keeping time, music-listening and appreciation, library research, oral presentations, chronological understanding, research.

Time: At least 1½ class periods, plus a short research assignment for each genre.

Materials: Recordings of the suggested genres, reference books, Internet access (if available. There are plentiful web sites on composers and music).

Content Areas: Music, Reading, History.

Standards: This lesson supports the following objectives specified by the *National Standards for Arts Education, Music*, as developed by the Consortium of National Arts Education Associations: Standard 6, Level II, and Standard 7, Level II; and by the *National Standards for History for Grades K-4: Expanding Children's World in Time and Space*, as developed by the National Center for History in the Schools: Standard 6, Level II.

First Genre: Minstrel Song. Example: "Oh, Susanna" by Stephen Foster.

Introduction

What are some of your favorite hit songs? Does anyone know who wrote the very first hit song in America? It was Stephen Foster. He wrote a song called "Oh, Susanna," first performed in the Eagle Saloon in Pittsburgh, Pennsylvania in 1847. How long ago was that? How did people learn about this song? Did CDs exist at this time? What about cassettes or vinyl albums? TVs? Were there any radios?

Songs were published on printed paper called sheet music. To learn the tune, you had to know how to read music or know someone who could play it for you. People bought the sheet music and played it at home on the piano. Or they went to small concerts where they heard the song played by traveling musicians, known as minstrels.

Stephen Foster was born in 1826 near



Stephen Foster

Courtesy of the Foster Hall Collection, Center for American Music, University of Pittsburgh Library System

Pittsburgh. He had no formal music training, but he learned to read music as a young boy. In fact, he published his first song when he was only 16, in 1842. When he was 22, he sold "Oh, Susanna" and another song, "Old Uncle Ned," for \$100. (The publisher who bought these two songs went on to make \$10,000 from sales of the sheet music. That was a lot of money in 1848!)

Foster never made much money from his compositions. But his songs are still sung today. His music was inspired by African American folk songs, sometimes called **minstrel songs**. Minstrel songs have simple tunes that are easy to remember, partially because sections of the tune often are repeated. The lyrics can include funny rhymes or **sentimental** feelings. Different instruments were used in traditional minstrel performances, but one favorite was the **banjo**, an instrument that came from Africa. Stephen Foster's music was very popular. Along with "Oh, Susanna," his most famous songs written in the minstrel style include "Camptown Races" and "Old Folks at Home," also known as "Swanee River."

Directions: Play “Oh, Susanna” for your class two times. First have them focus on the melody. Ask them to describe it. Is it fast or slow, or does the beat vary? Does it repeat in sections or is it all different? Is it complicated? On an easel or black board, have a class member write down the descriptive words or phrases your students use to describe the tune. The top of the list should be headed “Oh, Susanna”: Minstrel Music. Next have your class listen to the song while focusing on the lyrics. Follow this with the same descriptive exercise. Now your class should have two descriptive lists about **minstrel songs**.

Timeline Activity: Who was president of the United States when Foster published “Oh, Susanna” in 1848? Students, in groups or individually, should research the president and his era, and create a list of 10 events that occurred or of facts about the White House and the United States during his administration, from 1845 to 1849, making sure to include the dates. (Examples: the Mexican War, the California Gold Rush, Annexation of Texas, first Thanksgiving celebrated at the White House) Then your class can pool their findings on an illustrated timeline. Foster’s publication of “Oh, Susanna” should be featured prominently. Hang the completed timelines on the wall, along with the two lists of descriptive words.

Second Genre: *March*. Example: “Stars and Stripes Forever” by John Philip Sousa.

Introduction

Marches are easily identified by their quick, steady beat. They are often played by **military bands**. Why do you think people identify march music with soldiers or parades?

A man named John Philip Sousa

composed some of the most famous marches ever written. Sousa’s father had been born in Portugal and his mother had been born in Germany, but Sousa was born in 1854, in Washington, D.C. His father, who was a trombonist, **encouraged** his son’s musical career. When he was fourteen, Sousa enlisted in the U.S. Marines, where he immediately joined the popular U.S. Marine Band as an **apprentice**. Eventually, Sousa became the **conductor**, or “bandmaster” of his own band, an extremely talented group of musicians. They played not only military marches, but also classical symphonies, and they traveled all over the world performing for large audiences. Sousa’s style of cheerful, rhythmic music became very popular in the United States and Europe. One of his most well known marches is “The Stars and Stripes Forever,” written in 1897. Like many marches, it is **patriotic**. Why do you think many marches have patriotic lyrics?



John Philip Sousa

Courtesy of “The President’s Own”
United States Marine Band, Washington, D.C.

John Philip Sousa wrote over 136 marches, and over one hundred other compositions. That’s a lot of work! He also developed a type of bass tuba, originally

called a *helicon*, but now known as the *sousaphone*.

Directions: Follow the same listening format recommended under the directions for minstrel songs. Your class should end up with two lists, one describing the musical composition and the other describing the words of "The Stars and Stripes Forever." Compare these lists with the lists describing "Oh, Susanna." What is different? What is the same?

Timeline Activity: "The Stars and Stripes Forever" was written in 1897, when William McKinley was president. Have your class research and create a timeline for his period in office, as they did for "Oh, Susanna." Do they see any reason why patriotic music would be particularly popular during this time?

Third Genre: Rock'n'Roll. Example: "Rock'n'Roll Music" by Chuck Berry

Introduction

Charles Edward Anderson Berry was born in San Jose, California in 1926. He changed his name to "Chuck" when he began singing and playing the guitar for big crowds. As a young man, he performed in small clubs in St. Louis, where he was **influenced** by that city's great tradition of **blues** music. (In fact, Chuck always claimed St. Louis as his hometown.) He combined blues music with a strong, fast beat, and threw in some country tones as well. But he was not a success for many years.

Finally, at the age of 30, Berry signed a recording contract with Chess records. His songs became enormous hits around the United States. As a black singer and a songwriter, he faced a lot of racial prejudice

during his early years particularly in the 1950s. However, he succeeded in introducing a new style of music called **rock'n'roll** to a wide audience of young American teenagers. His first hit was "Maybelline" in 1956, followed by "Rock'n'Roll Music" in 1958, and other songs such as "Roll Over Beethoven" and "Johnny B. Goode."

In Newport, Rhode Island, he first performed his famous "duck walk," playing his guitar as he hopped on one foot across the stage, the same year he released "Rock'n'Roll Music." (Today, performers do all sorts of crazy things on stage, but Berry was **unique** for his day.) Later groups, such as the Beatles and the Rolling Stones, recorded Berry's compositions. He is considered one of the founding fathers of rock'n'roll, a uniquely American genre now played all over the world.

Directions: Follow the same listening format recommended under the directions for minstrel songs. Your class should end up with two lists, one describing the musical composition and the other describing the words of "Rock'n'Roll Music." Compare these lists with the lists describing "Oh, Susanna" and "The Stars and Stripes Forever." What is different? What is the same? Listen to all three songs again. Are there any words that your students would like to add to the lists?

Timeline Activity: "Rock'n'Roll Music" was written in 1958, when Dwight Eisenhower was President of the United States. Have your class create a timeline of the Eisenhower era. Make sure they include civil rights events in this timeline. Hang the timeline on the wall, along with your other creations.

Other suggested genres for study:

Ragtime. Example: "The Entertainer" by Scott Joplin

Broadway Musical. Example: "There's No Business Like Show Business" by Irving Berlin

SECTION THREE: GRADES 6-8

Overview

The 200th anniversary of the White House offers an ideal opportunity for students to explore the changing role of the president and the symbolic importance of the president's official residence in American history. Through this historical exploration, students get to imagine what life has been like for inhabitants of the White House and to see how this experience has changed over time. Students will see how important art, music and literature have been in shaping both the lives of those inside the White House and the viewpoints of those on the outside looking in at the president and his family. In addition, by tracing the evolution in the design and development of the White House over the past 200 years, students will gain a better understanding of how a building can become a symbol for the larger ideals of a nation.

The history of the White House is particularly well suited to an interdisciplinary approach. The activities in this manual are designed to get art, music, language arts, and government teachers, as well as history teachers, involved. If several departments work together on the history of the White House, students will have an opportunity to create dynamic projects that will truly enrich their understanding of our nation's political and social history.

Note: For more advanced classes, teachers may wish to refer to the *Primary Documents* and *Activities* section for grades 9-12.

Before you begin: A good way to provide coherence to the following lesson plans is to start by creating a large timeline of presidential

administrations, from Washington's tenure to the present. You can hang this timeline around the walls of your classroom, and while your class is studying the various aspects of White House history—musical, artistic, and architectural—you can fill in the timeline, noting important events and milestones during each administration. In addition, you may wish to add the names of popular musicians, writers, and artists during each presidency. When you are finished, this timeline will help your students to see the important role that the White House has played throughout American history and to understand how other historical events relate to the presidency.

Topics

- I. The White House as an American Symbol: History and Civics
- II. Building the White House in the New Capital: Architecture and History
- III. "Hail to The Chief": Musical History and Composition
- IV. Collecting Art at the White House: Visual Art and History

I. The White House as an American Symbol: History and Civics

Objective: Students will be able to explain how people view the White House and how these views have changed over time.

Time: 1 class period, plus additional time for extended activities.

Skills: Reading Comprehension, Historical Analysis, Writing.

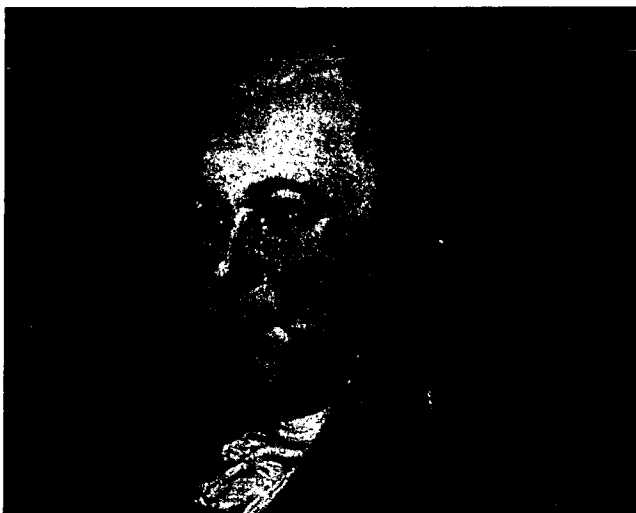
Content Areas: History, Government and Civics.

Standards: This lesson supports the following objectives specified by the *National Standards for History*, as developed by the

National Center for History in the Schools: Era 2, Standard 4; Era 3, Standard 7; and Era 10, Standard 31; and by the *National Standards for Civics and Government*, as developed by the Center for Civic Education: Standard 1, Level III.

When John and Abigail Adams first moved into the President's House (as The White House was then called) in 1800, no one was certain about what role the president's new home would play in national life. The First Family obviously would live there, and the president would have his offices there, but it would take time for the White House to develop into an important symbol for the American people.

The American public seemed to agree that the White House, in keeping with democratic principles, should be open and accessible to the public. The American people also understood that the White House needed to be grand, befitting the presidential office. But they were afraid that if the White House were too extravagant or aristocratic, it would seem undemocratic and therefore un-American.



John Adams

Courtesy of The History Channel

The tension between these two expectations of the President's House was apparent almost as soon as its construction got underway in 1792. Right away, people began complaining about how much was being spent on the residence, and they continued to complain for many years. When Thomas Jefferson took office in 1801, for example, his political opponents complained constantly about the lavish sums being spent to furnish the residence and accused him of living in a "species of regal splendor." A "regal" White House was the last thing that the American people wanted, because it reminded them too much of the British monarchy, against which they had just rebelled.

People's anger about Jefferson's "regal" White House, however, quickly disappeared with the British invasion of the city in 1814. After the British had all but burned the President's House to the ground during the War of 1812, it became a matter of national pride not only to restore, but also to improve the residence as a way of proving America's strength and power. People finally seemed to agree that the President's House, as a national symbol, needed to reflect America's power and prestige.

Still, the American public believed that the White House should remain open to the people, in keeping with the country's democratic ideals. President Andrew Jackson, elected in 1828, was very successful at making the White House both grand and accessible. Jackson spent more than \$45,000 on elegant furnishings for his new home, yet at the same time, he opened the White House to the public in an unprecedented manner. Since the days of Adams' presidency, people had always had open access to the Executive Mansion; anyone could visit the White House any time of the day or night. But Jackson took this principle a

step further by actually inviting the public into his home with open arms. At his inauguration in 1829, a mob of people thronged the White House, eating and drinking, trashing furniture and other objects. In spite of this wild affair, Jackson invited the public into the White House again toward the end of his term, this time asking the entire city to help him eat a 1,400-pound hunk of cheese sent by an admirer from New York. Jackson placed the cheese in the foyer, and within hours, it had been devoured—though many say that the smell hung in the air for years!

Since the days of Jackson, it has become more and more difficult for the public to visit the White House. At the same time, however, the White House has managed to remain remarkably open to public view, thanks to modern media. Today, people can regularly see news broadcasts and press conferences, as well as state functions and special events, live from the White House. Teddy Roosevelt was responsible for bringing about some of these changes. During renovations to the White House in 1902, Roosevelt ordered the creation of the first official pressroom. In 1913, President Woodrow Wilson built upon Roosevelt's tradition by holding the first official press conference in the White House.

When Franklin D. Roosevelt took office, he used the media to reach the public in a more direct manner than ever before. Roosevelt held a number of "fireside chats," a series of radio addresses, in which he spoke directly to the American people from the White House. This made people feel that the president was talking directly to them, from his house to theirs. With the spread of television and live presidential addresses after World War II, the public's familiarity with the president and the White House only

continued to grow. In 1962, First Lady Jacqueline Kennedy brought the public into the White House in a way never before imaginable, leading some 40 million viewers on a televised tour of the newly renovated White House.

As in the past, people today expect the White House to stand as a symbol of American power and prestige, yet at the same time, to remain open to all American citizens. Although much of the White House now is closed to the public, it is still possible for any citizen to go to his or her elected representative to obtain a ticket to visit the White House. And the White House still opens its gates every year for its annual Easter Egg Roll, a tradition started by President Rutherford B. Hayes and First Lady Lucy Hayes in 1878. This mixture of *grandeur* and accessibility helps insure that the White House will remain a home, an office, and a public building, a place *revered* by people around the world, but also a place that Americans can call their own.

Questions

1. In the early 1800s, not everyone agreed about what the White House should look like. What did some people object to? Why? What events helped to erase these objections?
2. Explain how President Andrew Jackson tried to make the White House a symbol of both American democracy and presidential power and prestige.
3. When did the press first become a standard feature in the White House? How has its role changed over the years?
4. What effect did Franklin D. Roosevelt's "Fireside Chats" have on the American public? How do you think he changed people's relationship to the president?

5. In what ways did Jacqueline Kennedy open the White House even further to the public? Why do you think that this was such a major event in the history of the White House?
6. President Franklin Roosevelt once said, "I will never forget that I live in a house owned by all the American people." What do you think Roosevelt meant by this statement? Do you feel like you "own" the White House? Why or why not?
7. How successful do you think that the White House has been in serving as a symbol of American democracy, reflecting our nation's power while still remaining open to the public? Explain your answer.

Activities

1. The increasing access of the press to the White House during the 20th century has had a huge impact upon what and how much people know about the president and the First Family. Stage a class debate about whether the changing role of the press has had a positive or a negative impact on American society. Each side of the debate should do additional research about the role of the press in presidential politics, so that it can back up its argument with concrete evidence.
2. The White House is one building that is an important symbol of American democracy, but there are many others in the United States. Choose a building and create a poster board exhibit explaining its function and how it represents democratic ideals. (Some examples are the Capitol, the Supreme Court, The Library of Congress, and Independence Hall.)

Primary Source Activity:

In November 1800, President John Adams wrote a letter to his wife, Abigail, describing his feelings upon moving into the White

House. In this letter, he wrote the following statement: "Before I end my Letter I pray Heaven to bestow the best of Blessings on this House and all that shall hereafter inhabit it. May none but honest and wise Men ever rule under this roof." Over 100 years later, President Franklin Roosevelt thought so much of this statement that he had it printed above the mantel in the State Dining Room. Write a short essay explaining the kinds of qualities that you think Adams had in mind when he wished for "honest and wise Men," and whether or not you think that subsequent presidents generally have lived up to these ideals. In explaining your answers, you should use specific examples from at least 3 presidential administrations. (For a complete citation of this letter, see the following web site: www.masshist.org/apbestof_3).

II. Building the White House in the New Capital: Architecture and History

Objective: Students will understand the history behind the design and development of the White House within the District of Columbia.

Time: 1-2 class periods.

Skills: Map-making and -reading, Historical Analysis, Reading Comprehension.

Content Areas: History, Geography, Math, Art.

Standards: This lesson supports components from the following objectives specified by the *Curriculum and Evaluation Standards for School Mathematics*, as developed by the National Council of Teachers of Mathematics: Standard 5, Level III; and from *National Standards for History*, as developed by the National Center for History in the Schools: Era 3, Standard 7.

Shortly after the end of the Revolutionary War, Congress decided that the new nation needed a federal city, a capital to unify the new nation.



Benjamin Banneker

Courtesy of The Maryland Historical Society, Baltimore, MD

They decided upon a location on the Potomac River, and in 1791, President George Washington selected the exact site at the river's head of navigation. Washington was drawn to this site, bordering Virginia and Maryland, by its commercial possibilities. He hired Pierre-Charles L'Enfant, a French-born, American architect and urban designer, to help prepare a plan for the city.

L'Enfant's plan for the new federal city was ambitious, but it relied on basic shapes. L'Enfant wanted the focus of the city to be the Executive Mansion, later called the White House, and the Capitol, a building where lawmakers would convene. His solution was to create a gridiron of rectangular blocks, with broad, diagonal avenues crossing them. In order to spotlight the White House and the Capitol, L'Enfant placed them at either ends of one of his grand avenues, Pennsylvania Avenue. The intersections of L'Enfant's diagonal avenues also created many open circles, squares and triangles where he hoped to place monuments and fountains. L'Enfant was careful to locate many of these open spaces on natural rises in the city's landscape, so that the important

buildings in the city, like the White House and Capitol, would have the best views of them. After L'Enfant presented the basic design for the city, a team of surveyors, including Benjamin Banneker, a self-taught African American scientist and mathematician, assumed responsibility for laying out many of the avenues, streets and parks.

When it came time to build the president's new house on the site that L'Enfant and Washington had selected, Secretary of State Thomas Jefferson suggested that Washington hold a public competition to choose the design. Jefferson himself submitted an entry anonymously, but the winner was an Irish architect who lived in Philadelphia named James Hoban. Hoban designed a Georgian mansion in the Palladian style, with evenly spaced rectangular windows across the length of the façade and columns across the middle. (Refer to Document IV in Resources section.)

The cornerstone for the new presidential home was laid in 1792, and after eight years of construction, President John Adams and his wife, Abigail, became the first residents in November 1800. The majority of the workers who helped build the White House were slaves, whose wages were paid to their owners. Although the house actually was built of pale gray sandstone, it was covered in a whitewash—later replaced by white paint—to keep water from seeping into it. As a result, it was not long before people started calling the building the "White House," the name officially adopted by President Theodore Roosevelt in 1901.

Over the years, there have been many changes to the White House, in order to keep up with the expanding role of the presidency in the growing nation. President

Thomas Jefferson added two long colonnades to the east and west sides of the building, increasing storage and office space. During the War of 1812, the British invaded Washington and nearly burned the White House to the ground. After the war's end, the White House was rebuilt and enlarged, under the direction of the original architect, James Hoban. The White House was ready for President James Monroe to move back in, in 1817. Two other major changes to the Executive Mansion during its first one hundred years were the additions of the South Portico in 1824, and the North Portico, five years later.

In the next century, two wings were added to the White House: the West Wing by Teddy Roosevelt in 1902, and the East Wing by Franklin D. Roosevelt in 1942. The addition of the wings provided more office space, allowing the president to separate his private, family quarters from the building's public spaces. Before the addition of the West Wing, the president's offices and his family's living areas had been on the same floor. This meant that the president and his family had very little privacy. Things got so bad for Abraham Lincoln, who constantly faced a crowd of people outside his office door, that he had to have a partition built in the reception room so that he could retreat into the family rooms without passing through the hallway. Years later, when Teddy Roosevelt moved into the White House with his wife and six children, such close quarters were too much to bear. Roosevelt had a temporary office building constructed to the west of the White House, which eventually became the West Wing, leaving the entire second floor of the main residence for his family's private quarters.

During its two-hundred-year history, the

interior of the White House has changed as much as the exterior. When John and Abigail Adams moved into the residence in 1800, none of the rooms was finished, and neither was the main stairway to the second floor! Abigail claimed that the only place to hang her laundry was in what she called the "great unfinished audience-room," a room that would later become the celebrated East Room, where the White House's most important ceremonies are held. Many years later, Mary Todd Lincoln made great improvements to the interior, spending more than \$20,000—an enormous sum in the 1860s—to refurbish the White House. In 1902, President Theodore Roosevelt ordered major changes to the interior to fix sagging floors and inadequate plumbing and to remove years of old wallpaper and furnishings. During the Truman administration, close to fifty years later, the entire interior had to be gutted, forcing the president and his family to move out of the White House for four years.

There have been many changes to the White House over the past two centuries. Yet, the structure's basic form, with its white façade, rectangular windows and rows of columns, has stayed the same. As a result, the White House is arguably the most widely recognized building in the country today and is one that stands as a lasting symbol of American democracy and the presidency.

Questions

1. How was the site for the new federal city determined after the Revolutionary War? Who was involved?
2. Describe some of the basic elements of L'Enfant's plan for Washington, D.C. Why do you think that he chose such a design?
3. Who was the architect for the White House? How was he chosen for the job?

4. When did work on the White House begin? How long did it take to build it, and who did most of the work on the building? Is the answer to this last question surprising to you? Why or why not?
5. Why was the president's house called the "White House"? When did this name become official?
6. What happened to the White House in the 1800s that required it to be almost completely reconstructed?
7. Describe some of the additions and changes that have been made to the White House over the years. Why were they necessary?
8. Who were the first occupants of the White House? Describe what conditions were like for them.
9. Which two presidents have had to live outside of the White House during at least part of their terms? Why was this necessary?

Activities

1. Imagine that you have just won the competition to design a new White House. What would your White House look like? Draw a picture of the **façade**, showing what the exterior or **elevation** of the building would look like. In order to draw your façade, you need to understand the concepts of **proportion** and **scale**. Log on to the following web site for a simple discussion of these terms: www.arthistory.sbc.edu/imagemaking/proportion.html. For this project, you will have to determine a scale for your drawing. You need to use the same scale throughout. So, if you decide, for example, that $\frac{1}{4}$ inch will represent one foot, then a 60ft. x 60ft. wall would be drawn as 15 inches x 15 inches. (That is $60 \text{ ft.} \times \frac{1}{4} \text{ inch/1 ft.} = 15 \text{ inches.}$) When drawing your façade, think about the shapes and patterns that you will use.
2. Do additional research to learn about the major changes that have been made to the exterior of the White House over the years. (See our *Resources* section for a list of print, electronic and video resources.) After completing your research, create an illustrated timeline of the executive residence, showing how the exterior view of the White House has changed with each new addition. The additions that you should include are: the East and West Colonnades or Terraces, the North and South Porticos, and the East and West Wings. You also may want to include the White House gardens and such recreational areas as the White House pool, putting green, and jogging track.
3. Benjamin Banneker, a self-taught scientist and mathematician, was appointed by George Washington to the District of Columbia Commission and was actively involved in surveying the city. Banneker perhaps is best known for a letter that he sent to Thomas Jefferson, then the U.S. Secretary of State, in 1791, asking for improvements in the conditions of the nation's African Americans. Do additional research on Banneker's life, using the following web sites and/or print materials. After doing your research, write a short essay describing Banneker's accomplishments and illustrate the text with a picture showing one of his contributions. Discuss with your class

Will you have columns and rectangular windows like the current White House, or will yours be completely different? Will your White House be made of stone, like the current one, or of some different material? When all members of the class have completed their drawings, have students explain the different aspects of their designs. Then, display the drawings around the room.

why this important figure in American history has received so little recognition. (Students may want to read parts of Banneker's letter to Thomas Jefferson to help them write their essays.

Excerpts of the letter may be found at:
www.jmu.edu/madison/banneker/bannekerletter.htm

Banneker resources:

web.mit.edu/invent/www/inventorsA-H/Banneker.html

www.princeton.edu/~mcbrown/display/banneker.html

library.thinkquest.org/10854/banneker.html
Story of Benjamin Banneker by Flossie E. Thompson-Peters

Dear Benjamin Banneker by Andrea Davis Pinkey

Primary Source Activity:

In this activity, you will be drawing your own creative map of Washington, D.C. Using one of the two maps presented in our *Resources* section—L'Enfant's 18th-century plan for the city (Figure A) or a contemporary map of Washington (Figure B)—as your guide, draw your own map of the area around the White House and U.S. Capitol building. You will need to do additional research on the city of Washington during the time period you have chosen, so that you can place the important buildings and other structures of the time on your map. Be as creative as you would like with your drawing, but you must be historically accurate, only including structures that would have appeared in the city at the time. In the early 1800s, for example, most of the area around the White House was farmland, so the maps will look very different from those of today. When all the students have completed their

maps, present the drawings to the class. Students should explain what their buildings are and why they have chosen to include them. After all the presentations have been made, hang the maps around the room as a classroom exhibit on the capital.

III. "Hail to the Chief": Musical History and Composition

Objective: Students will understand the important role that "Hail to the Chief" has played in the history of the presidency and the nation. Students will understand rhythmic organization and notation and will apply this understanding to music composition and improvisation.

Time: 4-5 class periods, plus additional homework time.

Skills: Listening, Maintaining Steady Tempo, Recognizing and Creating Rhythm, Writing Lyrics and Rhythm, Reading Comprehension, Historical Analysis.

Content Areas: Music, History.

Standards: This lesson supports components from the following objectives specified by the *National Standards for Arts Education, Music*, as developed by the Consortium of National Arts Education Associations: Standard 5, Level III; Standard 6, Level III; Standard 7, Level III.

During the past 200 years, the United States Marine Band has taken part in many important musical events at the White House. The Marine Band, created by an Act of Congress in 1798, has been playing at official White House functions since it first performed for John and Abigail Adams' New Years Day reception in 1801. Just two months after this event, the Marine Band played at the festivities celebrating Thomas Jefferson's inauguration—a tradition that still is kept today.

The Marine Band, known as "The President's Own" since the days of Jefferson, has been responsible for establishing several important presidential customs, like playing "Hail to the Chief" to announce the president's arrival at official functions. The first time that the Marine Band played "Hail to the Chief" was at the 1828 groundbreaking ceremony for the Chesapeake and Ohio Canal, during the administration of John Quincy Adams. Although the tune probably was not played at the time in honor of Adams' presence, it soon became an established way of recognizing the president.

In 1841, when John Tyler became president, his wife, Julia Gardiner, instructed the band to play the tune whenever the president made an official appearance. Several years later, First Lady Sarah Polk asked the Marine Band to play "Hail to the Chief" to announce her husband's arrival at official functions, because he was so short that people often did not notice him. Over a century later, when Jimmy Carter became president in 1977, he put a stop to the tradition of playing "Hail to the Chief" because he thought it was too showy. A short time later, however, he brought the tradition back because so many people said that they missed it!

Activity

Listen to "Hail to the Chief." Why do you think this piece of music was chosen to announce the president's arrival at important events? Brainstorm adjectives that best describe the music and the effect it has on you as a listener. Share your ideas with your class.

Note to Teachers: The U.S. Marine Band distributes recordings free of charge to educators and libraries. See our *Resources* section. You may also log onto www.members.aol.com/divtune1/hailtoch.htm to play "Hail to the Chief" from your computer, if you do not have a copy of the music to play in class.

"Hail to the Chief": Music Lesson Rhythm and Meter

In order to appreciate the rich musical history of our nation, young musicians first must have a firm grasp of basic musical elements such as **rhythm** and **meter**. As students hone their theoretical skills, they will begin to recognize similarities and differences in various styles of American music. The following activities are suggestions for teaching rhythmic organization and meter to the middle school musician.

Activities

1. Introduce or review the concept of the beat. Have your students clap a steady beat while counting aloud in **duple**, **triple** or **quadruple meter** (1-2, 1-2 or 1-2-3, 1-2-3 or 1-2-3-4, 1-2-3-4) Encourage them to experiment by making sounds with different parts of their bodies.
2. Create a rhythm circle in quadruple meter. One student begins by generating any repetitive rhythm with voice, body or musical instrument. After two **measures**, the next student enters with a new rhythmic pattern while the first maintains his or hers. The rest of the circle will continue to enter the progression every two **bars**, one student at a time, until the entire class is producing a complex and percussive improvisational jam. Then, at the teacher's cue, the students will reverse the process and begin to drop out. Starting with the first student, they will leave, as they entered, one at a time and every two measures.
3. Try a rhythm circle in triple meter. If students struggle to maintain a constant **tempo**, try using a **metronome** to keep the beat regular.

4. Select a few songs from your own collection or from the *Suggested Listening* on our website at www.HistoryChannel.com/classroom to demonstrate duple, triple and quadruple meters. How does a song in triple meter differ from a song in quadruple meter? How does a song in duple meter differ from one in quadruple meter?

Rhythmic Character

One way that composers make their works interesting is by varying **tempos**, **accents** and **rhythms**. This is what musicians call **rhythmic character**. As with many other elements of music, rhythmic character will vary based on a variety of factors, including what type of music the composer is writing, why he or she is writing it, and what kind of personality he or she has.

A standard, or straight, rhythmic character could be well demonstrated by the **march**, a musical style that has been popular in our country since early colonial times. Marches are usually in duple meter with a strong emphasis on the first beat of every measure. They are most commonly used today in celebrations or ceremonies, as their strong and clean beat is well suited to parades and processions. All marches have their own rhythmic characters, but they can be best characterized by a steady, driving beat.

One way a composer can broaden the rhythmic character of a piece of music is by varying the tempo, sometimes starting slow and getting faster to build tension. This is called **accelerando**. Likewise, music may start fast and then slow down, causing a calming effect. This is called **ritardando**. Another common way to bring a more complex rhythmic character to a composition is to use **syncopation**.

Syncopation is an effect in music achieved by placing emphasis, or accent, on a beat that normally does not receive emphasis. For example, we've learned that in quadruple meter, the first and third beats get emphasis while the second and fourth remain weak. This rhythm can be demonstrated with the phrase "You can't have that." In this case, the speaker emphasizes the first and third syllables. This is the standard format of quadruple time. However, if the speaker emphasized beats two and four and said, "You **can't** have that," the message or idea behind the words would change slightly. The second version of the phrase is an example of syncopation, which is a way of changing or twisting a musical message or idea.

Much of present-day popular music, including **jazz**, **rock** and **rap**, uses syncopated rhythmic patterns. Syncopation in music today is founded largely on complex African rhythms. **Ragtime** was an early style of African American music in which the rhythmic character of marches, the popular music around the turn of the century, was changed through the use of syncopation.

Activities

1. Study the rhythmic **notation** of "Hail to the Chief." (See sheet music on page 39.) What is the **time signature**? What is the meter of the song? How about the tempo? What would the tempo be like if "Hail to the Chief" were being performed to mourn the death of a president? What about to celebrate a president's great victory?
2. What style of music does "Hail to the Chief" most closely resemble? Did the composer use syncopation? How can you tell?
3. Think of three words to describe the rhythmic character of "Hail to the Chief." If it were syncopated, how would it change

the rhythmic character of the work? What musical style would it then most resemble?

4. Play a few selections of jazz or ragtime from the *Suggested Listening* on our website. Is syncopation used in these works? In your own words, describe the rhythmic character of each selection (i.e. smooth, bouncy, stormy, dream-like, etc.). Explain your descriptions.
5. As a class or in small groups, clap the rhythm of "Hail to the Chief," paying special attention to placing emphasis on the first and third beats (as it is written). Then clap the rhythm placing emphasis on the second and fourth beats (syncopated). Finally, split the group and instruct one half to clap the original rhythm and the other to clap the syncopated rhythm. Discuss the difference of rhythmic character in each version.

Lyrics and Composition

As you have seen in the previous section, all speech has rhythm. Some syllables are naturally accented; others are naturally weaker. We can place accent on certain words or even parts of words to emphasize a point. If these things were not true, human speech would sound like the **monotonous** droning of bees. Instead, we use rhythm and accent to make speech more expressive.

Writing music with lyrics requires that the composer set the words to rhythms. Most composers listen to how the words are spoken and then assign rhythms that share the same accent patterns. As a result, the rhythm of the musical work will be similar to normal speech. Stressed syllables will usually come on strong beats, especially the first beat of a measure.

Rhythms can fit the mood of the lyrics, too. For examples, a song about a chase could

start slowly and then get faster, and lyrics with a peaceful mood could be represented with slow, gentle rhythms. This method is sometimes called **word painting**.

Activities

1. Say the following phrase aloud: "I never knew I had such a fast car." Which syllables are accented? Write the rhythm of the phrase in such a way that it best reflects the normal pattern of the spoken rhythm. Syncopate the rhythm by changing the accents. Does this change the meaning or feeling of the words in any way?
2. Carefully read the lyrics to "Hail to the Chief." As a class or in small groups, practice chanting the lyrics to the rhythm of the song. Discuss how the rhythm contributes to the mood of the words.
3. Composers usually write lyrics and *then* set the music, based on the rhythms of the words. With a partner or in small groups, write your own lyrics to "Hail to the Chief," to which you will later add your own rhythm. Your lyrics should serve a similar purpose as the original "Hail to the Chief" lyrics, but you may want to make the song more appropriate for your times and for the current presidency.
4. Use correct rhythmic notation to write your lyrics as a piece of music. (Do not worry about the **melody**.) With a partner or in a small group, perform your new song as a rap, while the others in your group improvise rhythmic patterns with their voices, bodies or musical instruments.

IV. Collecting Art at the White House: Visual Arts and History

Objective: Students will understand how art collected by the White House has changed over time and how these changes have reflected the political mood of the country.

Time: 1-2 class periods.

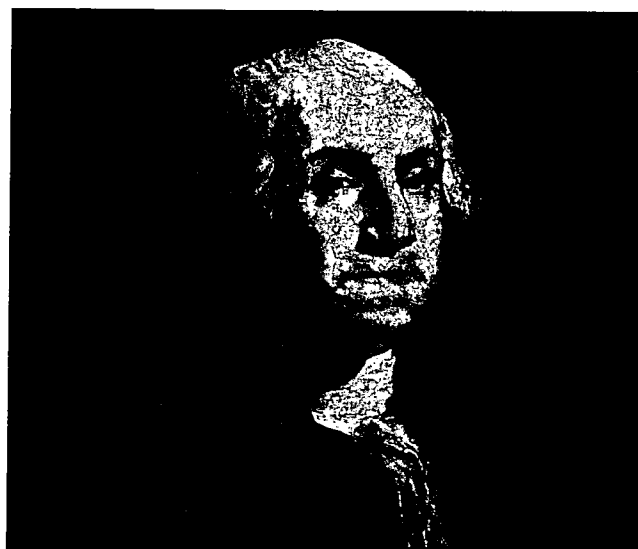
Skills: Historical Analysis, Reading Comprehension, Visual Arts.

Content Areas: Art, History.

Standards: This lesson supports the following objectives specified by the *National Standards for Arts Education, Visual Arts*, as developed by the Consortium of National Arts Education Associations: Standards 3 and 4, Level III.

The White House, in addition to serving as the home and office of the president, also serves as a national museum. People from all over the world come to see the important artwork and historical artifacts that the White House holds. People, however, have not always looked at the White House as a museum. At first, there seemed to be no reason to establish a permanent collection of art for the White House, since its occupants could change every four years. Most of the early First Families who moved into the Executive Mansion brought their own artwork with them—and took it when they left!

Shortly after George Washington left office in 1797, a new interest in establishing a



George Washington
Courtesy of Art Resources

permanent collection of art for the White House arose. Congress recognized the importance of having a lasting tribute to the country's beloved first president, and in 1800, provided \$800, a sizeable sum at the time, to acquire a portrait of George Washington. This initial action eventually led to the idea of collecting portraits of all the presidents. Washington's portrait is a grand painting, which still hangs in the East Room of the White House today, making it the oldest object in the residence. The painting, made by Gilbert Stuart in 1797, however, is actually a **replica** of a portrait that the artist had made a year earlier. To Congressional leaders, the artistic quality of the painting mattered little; they were more concerned with collecting art that would serve as a historical document—a principle that remained central to the collection well into the 20th century.

After acquiring the portrait of Washington, Congress took no further action to build the White House art collection until 1857. That year, Congress **commissioned** George Healy, an internationally acclaimed American artist, to paint a series of presidential portraits. Healy emphasized the power of the presidency by painting full-length portraits of his subjects in serious and commanding poses. Before the outbreak of the Civil War brought his commission to a halt, Healy completed portraits of former Presidents John Quincy Adams, Martin Van Buren, John Tyler, James K. Polk, Millard Fillmore and Franklin Pierce. Unfortunately, this series of portraits was stored away and forgotten in the White House attic until after the Civil War. When President Andrew Johnson's daughter rediscovered them in 1865, Congress provided funds to have them properly framed. In 1867, the portraits finally were hung in the hallway on the State Floor, and a

posthumous portrait of Lincoln was added to the collection two years later.

During Johnson's term, the idea for a portrait collection of First Ladies also arose. Julia Gardner Tyler suggested that Johnson begin collecting portraits of the wives of former presidents, and she led the way by donating a portrait of herself. During the following presidential administration, First Lady Lucy Hayes urged the White House to acquire a painting of Martha Washington to hang beside the Stuart painting of her husband. Like the Stuart painting, the portrait of Martha Washington was important for its subject matter, not for its artistic quality. Both portraits still hang in the East Room, the most ceremonial of all the White House rooms. Meanwhile, portraits of all of the other first ladies hang downstairs in the White House's Ground Floor Corridor, where Edith Roosevelt, wife of Theodore, established a Portrait Gallery of First Ladies in the early 1900s.

In 1925, Congress took an important step in establishing a serious art collection for the White House, by appointing an official to accept gifts of artwork for the White House, with the president's approval. (By authorizing this official only to accept gifts, not to purchase any artwork, Congress showed that it still was not willing to spend national funds for any paintings except portraits.) Also during the 1920s, First Lady Grace Coolidge selected a distinguished committee to advise her on the White House art collection. Over the next several years, the committee worked with other First Ladies to manage the growing White House art collection and to display its works in a more organized way.

In spite of these steps toward establishing the White House as a national museum, the White

House collection still focused mainly on paintings with historical subjects. The narrow focus of the collection changed with the arrival of First Lady Jacqueline Kennedy. Mrs. Kennedy appointed a Fine Arts Committee to help her collect artwork for the White House, naming a special group to focus on paintings. Under this group's direction, the White House art collection moved beyond paintings with historical subjects to include a variety of genres, including landscapes, still lifes, and abstract works, and to focus more on the artistic quality of the work.

In 1961, Congress established the Office of the Curator to set the standards for the White House art collection. That same year, the White House Historical Association was formed to help provide historical background for these collections. In 1962, Mrs. Kennedy helped to solidify the White House's reputation as a museum of American art and culture, by displaying the greatly expanded collection to the nation during a televised tour of the White House interior.

From the Kennedy administration forward, artistic quality has become as important as



Jacqueline Kennedy

Courtesy of A&E Television Network

historical subject matter in collecting paintings for the White House. Many of the great works of art that hang in the White House today were acquired after the 1960s, as White House curators attempted to build a more balanced collection. The current White House collection illustrates the geographic and cultural diversity of the nation and contains a number of American masterpieces, including paintings by James McNeil Whistler, Thomas Eakins, Georgia O'Keeffe and Mary Cassatt. With increasing attention paid to the acquisition and preservation of such great works of art, the White House collection will continue to grow as an important repository of the best in American art and history.

Questions

1. What makes the White House more than just a home or an office for the president? Has it always been this way? Why or why not?
2. Why did Congress first begin providing funds for artwork in the White House? How did this motivation affect the kinds of paintings acquired for the White House?
3. In what year did Congress first begin taking a more active role in building the White House art collection? What did Congress do?
4. Healy's portraits of many of the country's early presidents have been described as "imposing" and "grand." He painted the presidents with stern expressions and in surroundings that reflected wealth and high social standing. Why do you think that he chose this style? If possible, log on to the White House's web site at www.whitehouse.gov and follow the links to "White House Tours" and "Art in the White House" to view some of Healy's portraits. Do you think that Healy's portraits are successful? Why or why not?

5. How did the White House first begin collecting portraits of presidential wives? Where do these portraits hang in the White House today? Why do you think that the portrait of Martha Washington hangs separate from the other First Ladies?
6. What happened in 1925 to expand the scope of the White House art collection? How did this affect the collection?
7. What did Congress do in 1961, during the Kennedy administration, to increase the stature of the White House art collection? What impact did these actions have on the practice of collecting art for the White House?
8. Discuss Jacqueline Kennedy's role in building the White House art collection, and describe how she helped to get the public more interested in art at the White House.
9. How does the White House art collection today differ from that of the 19th century? Explain.

Activities

1. First Ladies have played many roles in the White House, in addition to decorating and collecting art. Choose one First Lady and do additional research on her role in the White House and in the country at large. What were her main areas of interest? What were her accomplishments in these areas? Did the American public like her? Why or why not? After you have finished your research, make a poster-board exhibit that illustrates the characteristics and achievements of your chosen First Lady. Present your exhibit to the class, describing this First Lady. When all the students have made their presentations, have all class members vote for the First Lady that they admire most.

Primary Source Activities:

(For the following Activities, refer to the White House's web site, www.whitehouse.gov, and follow the links to "White House Tours" and "Art in the White House.")

2. Pretend that you are an artist who has been asked to present a presidential portrait to the White House. You may choose a president from the past or today, or you may paint a portrait of someone you imagine being president in the future. Look at past presidential portraits to get ideas about the things that you may want to highlight in your own painting. Hang the paintings around your classroom creating your own presidential portrait gallery.

3. Browse through some of the artwork that hangs in the White House today by such famous artists as O'Keeffe, Whistler, Cassatt and Eakins. Select one of these paintings and do additional research. Find out who created it and when, and if possible, when it was acquired by the White House. Present the image to your class and give a short oral report on the painting. When every student in the class has made a presentation, hang all of the copies of paintings around the room, creating your own gallery of White House art.

Sheet Music, "Hail to the Chief," Conductor Score, 1954

Conductor

HAIL TO THE CHIEF

Majestically (♩ = 104)

8VA-Fl., Picc., 1st Clar.

1st Cors., Trpts, Oboes, Alto Sax., 1st & 2nd Horns
Lower Brass, Mel. 8ve lower Bar., 1st Tromb.
Basses

For Official Use of Armed Forces Bands

AS PLAYED AT THE WHITE HOUSE BY THE UNITED STATES MARINE BAND

8 July 1954

Army Stock No. 36-M-640

Navy Stock No. 36-M-640

PROPERTY OF U. S. ARMED FORCES

Mahony & Reese, Inc., N. Y. C. (500)

Contract No. DA-36-030-QM-4204, OI-10-G-55

Courtesy of "The President's Own" United States Marine Band, Washington, D.C.

SECTION FOUR: GRADES 9-12

Overview

Getting high school students excited about studying the history of the White House and the presidency is especially challenging in a culture where the public is bombarded with cynical or “stylized” political images. Because students are surrounded with such political messages, they may think that they know all that there is to learn or that this history is not worth preserving. We believe that the two-hundredth anniversary of the White House offers an ideal opportunity for students to take a step back and assume a more historical perspective in exploring the changing role of the presidency and the chief executive’s official residence.

We have designed this section, a collection of primary sources and activities, for high school teachers to use across the curriculum. Primary sources can help your students relive the experiences of the past. With thoughtful analysis, they also can help students recognize that our understanding of history is based on the voices and interpretations of many types of people.

For the “DBQs” (document-based questions) included in this section, we have chosen short documents or taken excerpts from longer sources to keep them manageable for students with different skill levels. If your students have trouble with the following documents, you may wish to start with the narrative lessons in this manual, provided for grades 6-8, as background reading.

The history of the White House is especially suited to an interdisciplinary approach. Getting other departments, such as the art,

music, literature and government teachers, involved will help to bring the history of the White House alive in your classroom. Please take a moment to look through our *Resources* section, as well. We have compiled a list of excellent books, web sites, and videos that can turn your students’ exploration of the White House into an interactive, multi-media adventure.

Topics

- I. Writers at the White House:
Literature and History
- II. Designing the White House:
Visual Art and Mathematics
- III. Musical Highlights in White House
History: Music and History
- IV. Letters to the White House:
Writing, History and Civics

I. Writers at the White House: Literature and History

Objectives: Students will understand how the relationship between writers and the White House has changed over time.

Time: 2 class periods.

Skills: Reading Comprehension, Primary Document Analysis, Analytical and Creative Writing.

Content Areas: Literature, History.

Standards: This lesson supports the following objectives specified by the *National Standards for United States History*, as developed by the National Center for History in the Schools: Era 4, Standard 12; Era 6, Standard 16; Era 8, Standard 24; and by the *Standards for the English Language Arts*, as developed by the National Council for Teachers of English and the International Reading Association: Standards 2, 5, 9.

For as long as the president has lived in the White House, famous writers have visited him there in order to discuss political issues, to attend important ceremonies and to share their work. Many of these authors have written about their visits to the White House, often using the opportunity to express their opinions about the American political system.

The following literary selections span a century, and their variety helps to illustrate how the relationship between writers and the federal government has evolved over the years.

Document B. Charles Dickens' First Impressions of the White House.

[Reprinted from *American Notes and Pictures from Italy*, Charles Dickens, (Oxford University Press, 1997), pp. 123-4.]

In 1842, Charles Dickens, the celebrated English novelist of the Victorian era, visited the White House where he met with President John Tyler and later attended a public party at the White House. Dickens was well known for his often comical and entertaining writings, but he also was a sharp critic of British society and institutions. Dickens' keen insight made him a leading spokesman for the conscience of his age and an important force in 19th-century literature. When Dickens took a five-month vacation in the United States, in 1842, he expected to be impressed by American democracy. Instead, he was deeply disappointed, deciding that there was more to criticize than to admire in American society. He expresses his disappointment in the following account of his first visit to the White House.



The President's mansion is more like an English clubhouse, both within and without,

than any other kind of establishment with which I can compare it. The ornamental ground about it has been laid out in garden walks; they are pretty, and agreeable to the eye; though they have that uncomfortable air of having been made yesterday, which is far from favourable to the display of such beauties...We entered a large hall, and having twice or thrice rung a bell which nobody answered, walked without further ceremony through the rooms on the ground floor, as divers[e] other gentlemen (mostly with their hats on, and their hands in their pockets) were doing very leisurely. Some of these had ladies with them, to whom they were showing the premises; others were lounging on the chairs and sofas; others, in a perfect state of exhaustion from listlessness, were yawning drearily. The greater portion of this assemblage were rather asserting their supremacy than doing anything else, as they had no particular business there, that anybody knew of. A few were closely eyeing the movables, as if to make quite sure that the President (who was far from popular) had not made away with any of the furniture, or sold the fixtures for his private benefit.

Questions

1. What does Dickens mean when he refers to the President's House as an English clubhouse? How does his description of the people he finds there fit with this analogy?
2. What do Dickens' first impressions of the White House and the people there tell you about his opinions of the American political system? What words in the above passage provide clues to his opinions?

Document C. View of the Capital City in Mark Twain's *The Gilded Age*.

[Reprinted from *The Gilded Age*, Mark Twain, (Oxford University Press, 1996), pp. 219-222.]

In 1873, Mark Twain, the American humorist and writer, published *The Gilded Age*, in collaboration with his neighbor Charles Dudley Warner. This novel, a satire of American society and culture, is filled with caricatures of many important figures of the late 19th century, including corrupt politicians and greedy industrialists. Twain's book discusses (and gave its name to) the Gilded Age, a period of excessive materialism and political corruption in America during the late 1800s. Many American writers, like Twain, reacted against this era with important novels of social and political criticism. In the following passage of *The Gilded Age*, Twain describes a stranger's first view of the Capitol building and of the White House itself.



You naturally wish to view the city: so you take an umbrella, an overcoat, and a fan, and go forth... You understand, the capitol stands upon the verge of a high piece of table land, a fine commanding position, and its front looks out over this noble situation for a city—but it [sic] don't see it, for the reason that when the capitol extension was decided upon, the property owners at once advanced their prices to such inhuman figures that the people went down and built the city in the muddy low marsh behind the temple of liberty; so now the lordly front of the building, with its imposing colonnades, its projecting, graceful wings, its picturesque groups of statuary, and its long terraced ranges of steps, flowing down in white marble waves to the ground, merely looks out upon a sorrowful little desert of cheap boarding-houses.... Beyond the Treasury is a fine large white barn, with wide unhandsome grounds about it. The President lives there. It is ugly enough outside, but that is nothing to what it is inside. Dreariness,

flimsiness, bad taste reduced to mathematical completeness, is what the inside offers to the eye, if it remains yet what is always has been.

Questions

1. What does Twain's description of the sighting of the Capitol building tell you about his political viewpoint? What words in the above passage provide clues to his opinions?
2. What does Twain mean when he writes that the White House is "bad taste reduced to mathematical completeness"? Why is this such a striking description?
3. What is the tone of Twain's description? How does this tone help you understand the nature of "satire"?

Document D. WPA Description of the White House.

[Reprinted from *WPA Guide to Washington, D.C.* (Hastings House, 1942), p. 287.]

In 1935, the Federal Writers' Project (FWP) was established by the Works Progress Administration (WPA) as part of the New Deal program to relieve the economic hardships of the Great Depression. With more than one third of the country's labor force unemployed, the FWP provided jobs for unemployed writers, editors and researchers. At its peak, the FWP employed some 6,600 men and women around the country, paying them subsistence wages of about \$20 a week. Such prominent authors of the 1930s as Conrad Aiken, Maxwell Bodenheim, and Claude McKay were employed by the FWP, as were such inexperienced writers as Nelson Algren, Saul Bellow, Zora Neale Hurston, Ralph Ellison, and poet May Swenson, all of whom went on to earn national literary success. During its early years, the FWP produced its *American Guide Series*, a series of guidebooks for

states and several important cities, including Washington, D.C. The following excerpt is a description of the White House by an anonymous writer employed by the FWP.



Of the world's greatest residences of state, none surpasses in charm and dignity the White House, Executive Mansion of the United States. In design and setting it deliberately avoids any suggestion of formal display; also, by European standards its annals may lack something of the high lights and shadows with which more lavish expenditure, hoarier age, and bloody tales of court intrigue have endowed such great edifices as London's Windsor Castle, Rome's Quirinal and Moscow's Kremlin. Instead, its century-old walls echo to the human story of a great Republic's first struggles toward self-expression, and visitors from all nations find delight in its graceful simplicity and purity of line. It is the oldest public structure in the Federal City, and the most beautiful of its period.

Questions

1. What points is the author trying to make about the White House, and by extension, about the American political system?
2. How does this description of the White House differ from the descriptions that Dickens and Twain offer? How might the Federal Writer's motives and the circumstances of his or her employment help explain these differences?

Activities

1. Ten years before Charles Dickens visited the United States, Alexis de Tocqueville, a French aristocrat, came to the United States to study the American people and

their political institutions. Log onto xroads.virginia.edu/~HYPER/DETOC/toc_indx.html to read a few chapters from *Democracy in America*, the book de Tocqueville wrote after visiting the United States. Read the chapters entitled: "What are the Advantages which American Society Derives from a Democratic Government?" and "Unlimited Power of the Majority in the United States, and its Consequences." You also may want to read more of Dickens' *American Notes* at xroads.virginia.edu/~HYPER/DICKENS/dkstc.html, especially Chapter VIII on Washington, D.C. Compare and contrast Dickens' and de Tocqueville's views of the American political system and American society. Why do you think Europeans were so interested in America during the first half of the nineteenth century?

Extended Activity: Based on the excerpts you have read, review one of these books, from the perspective of an American writing in the same era as Dickens or de Toqueville. What kind of review would you give the book? What would you say about the American political and social systems in comparison to those of England or France?

2. As in *The Gilded Age*, Mark Twain also uses satire in his most famous and controversial novel, *Adventures of Huckleberry Finn*, published in 1884. Read *Huckleberry Finn*, and choose a scene from the book that uses satire effectively. Write an essay about this scene that answers the following questions: How is Twain using satire? Do you think that his use of satire is more effective than directly delivering his message? Why or why not? (Other important questions to address in your essay: What is Twain's point of view about the society he is portraying? How can you tell? Is he speaking through a certain

character, or is his point of view different from the character's point of view?)

Extended Activity: Take a look at a piece of popular culture today that uses satire to make its point. Some possible examples include an advertisement, a television episode, a music video, or a comic book. Find as many similarities as possible between *Huckleberry Finn* and your piece of popular culture. For instance, do both satires use similar methods of satirizing? Do they use satire to accomplish similar goals? Do they have similar targets? You might even do additional research to find out if both satires provoked similar reactions from the public when they first were presented. Create a poster board presentation about this modern-day satire to hang in your classroom.

3. Federal Writers traveled across the country to collect life stories from thousands of men and women from a variety of occupations and ethnic groups. This field research influenced the subjects and styles of many of these writers' future works. Read a novel, short story, or poem by an author who worked for the FWP. (Some possible authors include: Nelson Algren, Saul Bellow, Arna Bontemps, John Cheever, Loren Eiseley, Ralph Ellison, Zora Neale Hurston, Weldon Kees, Sam Ross, May Swenson, Mari Thomasi, Margaret Walker, Richard Wright and Frank Yerby.) As you read, take notes and pay close attention to how the author's subject, characters and language might have been influenced by FWP field research. (For more background on the Federal Writers Project, log on to lcweb2.loc.gov/wpaintro/exhome.html.)

Extended Activity: Now it's time to do your own field research! Conduct an interview with someone about whom you want to know more, or who you think has an interesting story to tell. Pay attention not only to what your subject

says, but how he or she says it, including dialect and regional expressions. Write a short story or poem about this person, making sure to include the expressions and other characteristics that helped define and distinguish your subject.

II. Designing the White House: Visual Art and Mathematics

Objective: Students will understand the concepts involved in designing a building and will learn to work with scale drawings.

Time: 2 class periods, plus additional time for model-building.

Skills: Applying basic mathematical concepts to the built environment, Understanding Spatial Relationships.

Content Areas: Visual Art and Mathematics.

Standards: This lesson supports components from the following objectives specified by the *Curriculum and Evaluation Standards for School Mathematics*, as developed by the National Council of Teachers of Mathematics: Standard 3, Level IV; and from the *National Standards for Arts Education, Visual Arts*, as developed by the Consortium of National Arts Education Associations: Standard 3, Level IV.

Introduction:

In 1792, Secretary of State Thomas Jefferson announced a competition to select a design for a President's House to be built on Pennsylvania Avenue in Washington, D.C. James Hoban, an Irish-born architect living in Philadelphia, won the competition and was awarded \$500 and the opportunity to build a home for the new nation's leader. Hoban's design for the President's House was that of a Georgian mansion in the Palladian style, with evenly spaced rectangular windows across the length of the façade and columns across the middle. The building was made of a pale gray

sandstone and was covered in a limestone-whitewash.

Activity

(Refer to Figures D and E in the *Resources* section.)

As a class, point out the classical elements in Hoban's design and discuss the visual effect of these elements. What other buildings does Hoban's design remind you of? Does the classical design add a sense of grandeur to the White House? Does the building style seem appropriate to the city of Washington today? Explain your answers.

Extended Activity: Imagine that you have just won competition to design a new White House for the nation's future presidents. Will it still be located in Washington, D.C.? If not, where will it be located, and why? What will your White House look like? Will it have columns like our current White House, or will you choose some other design for the exterior? Remember that your White House should stand as a national symbol of the presidency and of American democracy, so you should choose design elements that you think best reflect these ideals. Be prepared to explain the choices that you have made. You also must decide what materials you will use to build your White House. Will you use stone, like our current White House, or another material—wood, brick, plastic, steel, or concrete, for example? You are the architect, so the decisions are up to you, but remember that this house should be built to last!

Now you are ready to design your future White House. First, you will draw the exterior or elevation of your building, and then, using your drawing as a guide, you will create a scale model of your design. (The following web site has a helpful explanation of how an elevation differs from other

architectural drawings: why.org/aie/new-stuff/class_projects/bellpepper.html.)

In order to complete your drawing, you will need to understand the concepts of **proportion** and **scale**. Log on to the following web site for a simple discussion of these terms: www.arthistory.sbc.edu/imagemaking/proportion.html. For this project, you will have to determine a scale at which to draw your plan and to construct your model. If you decide, for example, that $\frac{1}{4}$ inch will represent one foot, then a 60ft. x 60ft. wall would be drawn as 15 inches x 15 inches. (That is 60 ft. x $\frac{1}{4}$ inch/1 ft. = 15 inches.) Once you have completed your drawing, you are ready to build your model. Depending on how big or small you want your model to be, you may construct it using a different scale from that used for your drawing. The two must be in proportion to each other, however. If possible, use a material for your model that best reflects that which you have chosen for your White House. If, for example, you have chosen brick or stone, then you may want to build your model out of sturdy cardboard that you have painted to look like these materials. If you have chosen some sort of metal, then you may want to paint cardboard a metallic color or cover it in tinfoil. Be creative!

When students have finished their projects, they should present their elevations and their models to the class, explaining their design choices. After all students have presented their work, hang the drawings next to the models, and place them around the classroom, creating your own architectural exhibit.

III. Musical Highlights in White House History: Music and History

Objective: Students will understand the role that the White House has played in establishing American musical traditions.

Time: 2-3 class periods.

Skills: Reading Comprehension, Recognition and Analysis of Different Types of Music.

Content Areas: Music, History.

Standards: This lesson supports components of the following objectives specified by the *National Standards for Arts Education, Music*, as developed by the Consortium of National Arts Education Associations: Standard 1, Level III, Standard 7, Level III.

The White House has always served as an important center for American music. During most presidential administrations, the music played at the White House has been a reflection of the times, as well as a statement of the president's political viewpoint. Below are some of the musical highlights from the White House that show the continuous role that presidents and their families have played in shaping American musical traditions.

Note to the Teacher: Primary Document Activities, referring to each of the following Presidential Musical Highlights, are included at the end of this section.

Abraham Lincoln

Abraham Lincoln had a special love for the opera. He attended the grand opera, featuring elaborate stage sets and costumes, nineteen times during his presidency and even had an opera performed at his second inauguration in 1865. Although opera seemed to be his favorite, Lincoln enjoyed all types of music, and he hosted many performances during his administration. There were also other, less formal musical performances during Lincoln's administration. Mobs of Union soldiers stood outside of the White House during the Civil War and sang George F. Root's famous "Battle Cry of Freedom," and thousands of African

Americans gathered on the White House lawn on July 4, 1864 to sing spirituals in commemoration of Independence Day and the Emancipation Proclamation.

Theodore Roosevelt

American music, of all varieties received a strong showing at the White House, during Teddy Roosevelt's tenure. In 1907, a Native American opera, *Poia*, was presented at the White House, even though it could not secure a performance anywhere else in the country. Roosevelt also had a Cheyenne victory song performed at one of his cabinet luncheons, as a way of showing his admiration for Native American cultural traditions. One of the most memorable musical events at the White House occurred toward the end of Roosevelt's administration when two musical plays for children were performed on the White House lawn. Local children and professional players joined together to stage two Nathaniel Hawthorne tales, *Pandora and the Mischief Box* and *Midas and the Golden Touch*, the proceeds of which went to the Washington Playgrounds Association.

Franklin D. Roosevelt

Franklin and Eleanor Roosevelt, more than any of their predecessors, used music to communicate with the American people. During their long tenure at the White House, the Roosevelts invited a diverse collection of artists to perform there, including African American vocal artists, performers from the Works Progress Administration (WPA), women's ensembles, musicians from China, Russia, Spain and Latin America, and for their first appearance at the Executive Mansion, professional dancers. In 1939, the Roosevelts hosted an "Evening of American Music" for Queen Elizabeth and King George VI of

England, featuring everything from square-dancing and African American spirituals to opera. In response to protests against the White House's invitation to African American songstress Marian Anderson and the North Carolina Spiritual Singers for this event, Mrs. Roosevelt calmly responded that she was trying to give the king and queen the deepest possible understanding of American music. Like the Roosevelts' musical events, the state piano acquired during their tenure reflected the diversity and richness of American culture. It had a mahogany case decorated with paintings representing five forms of popular American music: New England barn dance, the Virginia reel, the cowboy song, Indian ceremonial dance and black folk music. This piano still remains in the East Room today.

John F. Kennedy

During the Kennedy administration, the White House became a showcase for the country's premier performing arts organizations. The American Ballet Theater, the American Shakespeare Festival, the Metropolitan Opera Studio and others performed at the White House, reflecting Jacqueline Kennedy's desire to present "the best in arts." Mrs. Kennedy was a well-educated patron of the arts, and she was actively involved in planning musical events at the White House. Among those invited to the White House during the Kennedys' tenure were Pablo Casals, Grace Bumbry, Leonard Bernstein, and Paul Winter. In recognition of all that the Kennedys had done in support of the musical arts, numerous artists played commemorative programs in tribute to the President following his death in 1963. One of the most famous poets of the twentieth century, W.H. Auden, for example, wrote a poem that was put to music written by noted composer Igor

Stravinsky to express the tragedy of Kennedy's assassination.

Activities

1. Since the beginning of our nation's history, people have used music as a way to express unity or to build support for a common cause. This has been especially true during periods of national crisis, such as the American Revolution, the Civil War, World Wars I and II, the Vietnam War, and the Civil Rights Movement. During war, these songs sometimes are sung by troops in battle, but as often, they are sung by ordinary people on the home front, either in support of or in opposition to the war. The following web site contains the lyrics of many songs popular in the U.S. during various eras: www.fortunecity.com/tinpan/parton/2/history.html. Working in groups of 3 or 4, choose two songs, each from a different era, or two expressing differing viewpoints during the same era, and compare the lyrics. How are they different? How are they similar? What does each song tell you about the national mood during the era in which it was written? Do you think that the songs were representative of the opinions of most people during that time? After you have answered these questions, try to set the lyrics of one of the songs to music. You can sing the song in whatever style you feel is appropriate to the words—as rap, blues, pop, rock, hip-hop, folk, country, or any other music you can think of. All groups should present their songs to the class when they are finished.
2. Do additional research on one of the 5 types of American music or dance depicted on the state piano acquired during the Roosevelt administration, using one of the web sites listed below as a starting point. After learning more about this type of music or

dance, choose one tune to perform for the class. If you've chosen the Virginia reel, the New England Barn Dance, or the Indian Ceremonial Dance, then your performance will be a dance number; for the others, you will be performing a song. Be sure to take a few notes from your research, so that you will be able to introduce your number to the class and explain why you think that it is important to the history of American music.

New England barn dance: www.ndirect.co.uk/~thomas.green/BarnDances/
 Virginia reel: www.apci.net/~drdeyne/dances/vareel.htm. Cowboy song: www.wtp.net/~sibley/music.html. Indian ceremonial dance: lcweb2.loc.gov/ammem/omhhtml/omhhome.html. Black folk music: www.worldbook.com/fun/aamusic/html/intro.htm

3. Nathaniel Hawthorne's *Midas and the Golden Touch* is well-suited for stage production, and it is a simple story that is easy for younger children to understand. Working with your drama teacher and the music teachers in a neighboring elementary school, help a class of younger students stage their own performance of this Hawthorne tale. You will need to write out a script for the younger students, using simple sentences and easy vocabulary words. You might even set a few scenes to music with which the younger children are already familiar. In addition, you will need to help them design costumes and a stage set. Remember that this will take a lot of coaching on your part, and you will need to show strong leadership to get the project completed. You can find a copy of this fairy tale in the following book: *A Wonder Book for Girls and Boys*, by Nathaniel Hawthorne (New York: Oxford University Press, 1996.)

4. Read the poem that W.H. Auden wrote to express the tragedy of John F. Kennedy's

death (refer to Document F below). Discuss with your class what you think Auden was trying to say about Kennedy and whether or not you think his thoughts come across clearly. What does Auden mean when he says that what President Kennedy "is fated to become depends on us"? What other imagery or phrasing do you find particularly striking? Do you think that this would work well as the lyrics to a song?

Document E. W.H. Auden's "Elegy for JFK."
 [Reprinted from *W.H. Auden: Collected Poems*, Edward Mendelson, ed., (Random House, 1991).]



*When a just man dies
 Lamentation and praise,
 Sorrow and joy are one.*

*Why then? Why there?
 Why thus, we cry, did he die?
 The Heavens are silent.*

*What he was, he was:
 What he is fated to become
 Depends on us.*

*Remembering his death
 How we choose to live
 Will decide its meaning.*

Next, imagine that you have been commissioned to write a short poem celebrating the administration of one of our recent presidents. Keep in mind that you will have to set your lyrics to music, so be sure to keep it simple. You may write the poem to go with any style of music that you choose (rap, hip-hop, jazz, folk, country, pop, etc.), just be prepared to explain to the class why you have chosen this particular president and this musical style. When you have completed

your poem, perform it (with or without musical accompaniment) for your class.

IV. Letters to the White House: Writing, History and Civics

Objectives: Students will understand why citizens write letters to the president and how the relationship between citizens and the government has changed over time.

Time: 2 class periods.

Skills: Reading Comprehension, Primary Document Analysis, Analytical and Letter Writing.

Content Areas: History and Civics.

Standards: This lesson supports the following objectives specified by the *National Standards for United States History*, as developed by the National Center for History in the Schools: Era 5, Standard 14; Era 7, Standard 20; Era 8, Standard 24; and by the *National Standards for Civics and Government*, as developed by the Center for Civic Education: Standard 2, Level IV.

Based on the democratic ideal that the president is elected "by the people" and "for the people," the president is accountable to his constituents. In principle, he is responsible for listening to and trying to meet their needs. One of the most significant ways people have used to communicate with the president, from the earliest days of the nation to the present, is through letter writing. Through their letters to the president, citizens voice their political opinions about issues that effect their daily lives, appeal to the president for his assistance, express their expectations of the president, and make personal connections to this otherwise public figure.

The following letters, spanning nearly three-quarters of a century, were written to the president during moments of national crisis,



Abraham Lincoln

Courtesy of the National Archives

and help to illustrate how the relationship between citizens and the president has changed over the years.

Document F. Letter From an African American Civil War Soldier to President Lincoln, 1863.

[Reprinted from *A Documentary History of the Negro People in the U.S.*, Herbert Aptheker, ed., (Citadel Press, 1951), 482-484.]

By the end of the Civil War, roughly 179,000 African American men (10% of the Union Army) served as soldiers in the U.S. Army, and another 19,000 served in the Navy. All Civil War soldiers faced the dangers of war, but African American soldiers faced additional problems stemming from racial prejudice. African American enlisted men were placed into segregated units, which typically were commanded by white officers. African American soldiers also were paid less than white soldiers. In the following letter, an African American soldier is writing to Lincoln to express his frustration at the Union policy whereby African American soldiers received \$10 per month, from which \$3 was automatically deducted for clothing,

while white soldiers received \$13 per month, from which no clothing charges were taken. It was not until June 1866 that Congress finally granted equal pay to soldiers enlisted in the U.S. Colored Troops and made the action retroactive.



*Morris Island, S.C.
September 28, 1863*

Your Excellency, Abraham Lincoln:

Your Excellency will pardon the presumption of an humble individual like myself, in addressing you, but the earnest solicitation of my comrades in arms besides the genuine interest felt by myself in the matter is my excuse, for placing before the Executive head of the Nation our Common Grievance....

Now the main question is, are we Soldiers, or are we Laborers? We are fully armed, and equipped, have done all the various duties pertaining to a Soldier's life, have conducted ourselves to the complete satisfaction of General Officers, who were, if anything, prejudiced against us, but who now accord us all the encouragement and honors due us; have shared the perils and labor of reducing the first strong-hold that flaunted a Traitor Flag...Now your Excellency, we have done a Soldier's duty. Why can't we have a Soldier's pay?...

We appeal to you, Sir, as the Executive of the Nation, to have us justly dealt with... If you, as Chief Magistrate of the Nation, will assure us of our whole pay, we are content. Our Patriotism, our enthusiasm will have a new impetus, to exert our energy more and more to aid our Country. Not that our hearts

ever flagged in devotion, spite the evident apathy displayed in our behalf, but we feel as though our country spurned us, now we are sworn to serve her. Please give this a moment's attention.

Questions

(Cite specific examples from the letter to support your responses.)

1. What is the soldier trying to accomplish by writing to the president?
2. Circle each title he uses to address the president. What do these titles reveal about the way he views the president?
3. What tactics does he use in order to appeal to the president?
4. How does the soldier identify himself? Is this a personal letter?

Document G: Letter from Suffragist Helen Hamilton Gardener to President Wilson, 1918.

[Reprinted from *The Papers of Woodrow Wilson*, Arthur S. Link, ed., (Princeton University Press, 1966), volume 53, pp.216-7.]

During World War I, suffragists targeted Wilson as one of the major opponents of their fight to win national enfranchisement. Women suffragists marched and picketed outside the White House gates, demanding that President Wilson support a constitutional amendment guaranteeing women the right to vote. Suffragists also held parades, silent vigils, and hunger strikes to get their message across to the president and the American public. In the heated and patriotic climate of World War I, these tactics met with hostility, violence and arrests. In the following letter, a suffragist ardently appeals to Wilson to urge Congress to pass the Nineteenth Amendment. It was not until 1920, two years after this letter was written, that suffragists finally won ratification of the Nineteenth Amendment,

which guaranteed women throughout the nation the right to vote.



My Dear Mr. President:

Washington, D.C. November 27, 1918

When I wrote you last, asking that you lead the world toward the light in the recognition of the justice of giving women a place at the Peace and Reconstruction Conference, I did not know that our own and many other organizations of women intended urging upon you the same course.

Your reply took the courage out of my heart. . . At least we all venture to hope that you will take up, in your forthcoming message to the Congress, our right to the passage of the Federal Amendment in time for us to present our case for ratification in the forty-two legislatures which will convene this winter, thus giving the women of the United States a chance to vote for the next President and to become self-respecting and self-determining factors in the new order of civilization. . . Do not, we beg of you, Mr. President, forget to make the Congress, the men and women of America and of the world feel the keen edge of your disapproval of the present humiliating status of American women. We hope that you will urge upon the Congress the passage, in December, of the Amendment and take occasion to say how much you, personally, wish that history might be able to say that enfranchised American women had a voice in fixing the next great step to be taken toward human freedom and justice and a real civilization at the Peace and Reconstruction Table. . .

Millions of women await your next message, Mr. President, to see how deeply your heart feels what your head knows –

what you as an historian realize – that civilization can no longer hope to travel forward one half at a time, demanding service of all and denying justice to half.

I had hoped that I should not be called upon to write another such appeal to you, but I am urged to send this “lest you forget.” Women have been forgotten so often that we are afraid. We await your message.

I have the honor to remain

Yours for a real civilization based on a real democracy,

Helen H. Gardener

Questions

(Cite specific examples from the letter to support your responses.)

1. What does Helen Gardener hope to accomplish by writing to the president?
2. What is she referring to when she writes about the “Peace and Reconstruction Conference”? (Remember that World War I had just ended.) What effect do you think that she was hoping to have on Wilson by expressing women’s support for “human freedom and justice”?
3. How do you know that this is not the first letter that she has written to Wilson? Why do you think it is important to note that she has written to the president before?
4. How does she address the president? Does she address him differently than the Civil War soldier?

Document H. Letter to FDR from Mrs. Henry Weddington, an African American Woman, 1938.

[Reprinted from *Black Women in White America*, Gerda Lerner, ed., (Pantheon, 1972), pp. 300-302.]

During the Roosevelt administration, more Americans wrote to the White House than ever before. Thanks to FDR’s “Fireside Chats” and Eleanor Roosevelt’s regular news column, the

American people felt a personal connection to the First Family. Economic hard times also gave many people reason to write to the White House, and this was especially true of African Americans, who hoped that the Roosevelts', especially Eleanor's, efforts to overcome racial prejudice would help improve their economic and social conditions. Many African Americans supported Roosevelt and the New Deal, despite the fact that many federal relief programs, like the Works Progress Administration (WPA), routinely relegated African American workers to the lowest paying and least-skilled jobs. As late as 1932, most African Americans had been voting Republican, as they had since the Civil War. By 1936, however, this situation had been reversed, with more than 90 percent of African Americans voting Democratic. In the following letter, a young African American woman asks Roosevelt to improve the labor situation of her husband and other African Americans.



Franklin and Eleanor Roosevelt
Courtesy of Library of Congress



Dear President Roosevelt:

I really don't know exactly how to begin this letter to you. Perhaps I should first tell you who I am. I am a young married woman. I am a Negro. . . . I believe that you are familiar with the labor situation among the Negroes, but I want you to know how I and many of us feel about it and what we expect of you.

My husband is working for the W.P.A. doing skilled labor. Before he started on this we were on relief for three months. We were three months trying to get relief. While trying to obtain relief I lost my unborn child. I believe if I had sufficient food this would not have happened. My husband was perfectly willing to work but could not find it. Now I am pregnant again. He is working at Tilden Tech. School where there are more white than colored. Every month more than one hundred persons are given private employment and not one of them are colored. It isn't that the colored men are not as skilled as the white, it is the fact that they are black and therefore must not get ahead.

...Won't you help us? I'm sure you can. I admire you and have very much confidence in you. I believe you are a real Christian and non-prejudiced. I have never doubted that you would be elected again. I believe you can and must do something about the labor conditions of the Negro.

...We want to live, not merely exist from day to day, but to live as you or any human being desires to do. We want our unborn children to have an equal chance as the white. We don't want them to suffer as we are doing now because of race prejudice...We want to own just a comfortable home by the time he reaches his early thirties. Is that asking too much? But how can we do that when the \$26 he makes every two weeks don't hardly last the two

weeks it should. I can manage money rather well but still we don't have the sufficient amount of food or clothes to keep us warm. . . I would appreciate it very much if you would give this letter some consideration and give me an answer. I realize that you are a very busy person and have many problems but please give this problem a little thought also.

I will close thanking you in advance.

Sincerely and hopefully yours
Mrs. Henry Weddington

Extended Activity: Write your own letter to the president! Do you have something important to tell or ask of the president? You can email your letter from the White House kids' web site at www.whitehouse.gov/WH/kids/html/mail_pres.html or you can send it to:

The White House
 1600 Pennsylvania Avenue NW
 Washington, DC 20500

Questions

(Cite specific examples from the letter to support your answer.)

1. What is Mrs. Weddington hoping to accomplish by writing this letter to the president?
2. Has she ever written the president before?
3. How does she address the president? What does this tell you about how she views the nature of her relationship to the president?

Activity

Write a short essay explaining which of these 3 letters you think is the most effective. (Remember that there are many ways to write an effective letter. For example, which writer states his/her goals more clearly? Which letter is most compelling? Which letter would have impacted the president at the time more strongly, given his political views?) Be sure to use specific examples from the letter(s) to support your arguments.

SECTION FIVE: GLOSSARY

Grades K-5

- apprentice:** (n) beginner at a job who is learning from someone more experienced
- architect:** (n) person who designs buildings
- badger:** (n) furry mammal with short legs and long claws on its front feet; lives in tunnels underground
- banjo:** (n) instrument from Africa, looks a lot like a guitar
- blues:** (n) style of jazz that grew out of southern, African-American songs
- body of water:** (n) general term for lakes, rivers, and oceans
- candidate:** (n) someone who wants people to vote for him or her
- Chief Executive:** (n) another name for the president, who makes sure that everything needed to run the country gets done
- citizen:** (n) a member of a particular country who has the right to live there
- composition:** (n) work of music or art
- conductor:** (n) person who leads a band or orchestra
- construction:** (n) the act of building something
- debt:** (n) when you owe something, such as money or a favor, you are said to be in debt
- dedicate:** (v) to pledge oneself to an idea or a value
- dimension:** (n) the measure of an object in space, referring especially to height, width, or length
- drafty:** (adj) cool and breezy inside a place
- elaborate:** (adj) very fancy design
- election:** (n) contest where people get to choose a winner by voting
- emergency:** (n) event or situation that is dangerous and is usually a surprise
- encompassed:** (v) surrounded by
- encourage:** (v) to give support
- enslaved:** (adj) forced into slavery
- Executive Mansion:** (n) the home of the president; another name for the White House
- expert:** (n) someone who is very good at something or who knows a lot about a subject
- exterior:** (adj) the outside of a building
- federal government:** (n) the central government in Washington, D.C.
- grid pattern:** (n) squares arranged in straight rows and columns like the pattern on graph paper
- headquarters:** (n) central place where decisions are made by people in charge
- horizon line:** (n) a line that, when drawn, is parallel to the bottom of the page and represents the viewer's eye level. A horizon line defines where the ground and sky meet.
- horizontal lines:** (n) lines that, when drawn, are parallel to the bottom of the page and to the horizon line. They become smaller as they get closer to the vanishing point

illusion: (n) false idea of reality

impressive: (adj) important looking

independence: (n) freedom

indoor plumbing: (n) running water and bathrooms inside a house

influence: (v) to shape the way that someone else thinks or acts

interior: (adj) the inside of a building

invade: (v) to bring an army somewhere in order to take it over

lime: (n) powder made from crushed limestone

lyrics: (n) the words of a song

macaw: (n) brightly colored parrot from South America

mall: (n) wide street that has trees or shops on it

mansion: (n) very large house with lots of rooms

march: (n) song with steady beats, played when people walk in parades

military band: (n) band whose members are from the armed forces, like the U.S. Marine Band

minstrel song: (n) African American folk song, with simple tunes and often funny lyrics

museum: (n) building where objects from important times, people, and places are kept

museum curator: (n) person in charge of the museum

official: (adj) correct, legal

orthogonal lines: (n) represent parallel lines that recede into the distance, eventually meeting at a vanishing point. (Notice how the space between orthogonal lines gets smaller as they get closer to the vanishing point.)

Oval Office: (n) president's office in the White House

oval: (adj) shaped like an egg

overseer: (n) person who watches over the work of others

parallel: (adj) two lines that are the same distance apart everywhere

patriotic: (adj) loving and supporting your country

permanent: (adj) meant to last for a very long time

perspective: (n) technique used to represent three-dimensional objects on a flat, or two-dimensional, surface

plaster: (v) to cover with a mixture of limestone, sand, and water, sometimes with other things added

portrait: (n) picture of a person or animal

primary source: (n) something recorded or written by a person who saw an event

propose: (v) to give an idea

public: (adj) belonging to everyone

quarry: (n) pit which stone is dug out of

radiate: (v) come out from the center in rays, like the spokes on a wheel

racial prejudice: (n) hating or being unfair to another group of people because of their race

responsibility: (n) job that you are in charge of

right: (n) something that the law says you are supposed to receive

rock'n'roll: (n) popular music that mixes rhythm and blues with country and western music

scorched: (v) burned a little bit

secondary source: (n) something written about an event by a person who did not see it

sentimental: (adj) filled with feelings

sheet music: (n) piece of paper where the musical notes for a song are written out

site: (n) place

soot: (n) black dust left over when something is burned

stonemason: (n) a person who builds buildings by laying stones

survey: (v) to carefully look at land or structures in order to figure out boundaries, area, and elevation

symbol: (n) something that stands for a person, idea, object, or country

tradition: (n) custom, something which is always done a certain way

tragic: (adj) very sad

typhoid: (n) type of fever that is very painful and easy to catch, and very often leads to death

unique: (adj) one-of-a-kind

vanishing point: (n) the point in a drawing where parallel lines, drawn in perspective, appear to come together

vertical lines: (n) lines that, when drawn, are parallel to the sides of a page and get shorter as they near the vanishing point

whitewashed: (adj) covered with a mixture of lime and water in order to make it look white

Grades 6-12

abstract: (adj) genre of art that is more conceptual than realistic and that does not rely on concrete forms

accelerando: (n) gradual quickening of the tempo

accent: (n) stress or emphasis on a musical note, chord or word

accessible: (adj) easy to approach or enter

acquisition: (n) act of obtaining or purchasing something

anonymously: (adv) done without using a name or revealing one's identity

artifact: (n) object made by a human, which often tells something about the past

ballad: (n) song that tells a story in which each verse is sung to the same melody

beat: (n) regular pulsation that divides music into equal units of time

blues: (n) style of jazz, usually with a sad mood, and based on a twelve-measure pattern

Capitol: (n) building where the U.S. Congress meets

caricature: (n) description or image in which the subject's recognizable features or oddities are distorted or exaggerated

ceremonial: (adj) ritual or official

classical: (adj) representative of the style of ancient Greece and Rome

commercial: (adj) having to do with the buying and selling of goods

commission: (v) to officially ask or authorize someone to do a specific task or duty

cornerstone: (n) stone at the corner of a building uniting two walls, often laid ceremoniously and inscribed with the date of construction

country music: (n) popular music that comes from rural folk music, ballads and blues

curator: (n) person in charge of an institution such as a museum or art gallery

distinguished: (adj) marked by excellence

duple meter: (n) meter in which the primary division of a measure is into two beats, the first receiving the accent

elevation: (n) drawing, shown to scale, of a vertical face of a building; it may be the front, rear or side face

enfranchisement: (n) the gaining of the rights of citizenship, especially the right to vote

façade: (n) front or face of a building

federal: (adj) relating to the central government of a country

genre: (n) distinct type or category, especially of literature or music

Georgian: (adj) relating to various styles of architecture from the reign of the British King George I in 1714 through George IV, who died in 1830; noted especially for their uniformity, symmetry, and their classical elements

grandeur: (n) the quality of elegance and nobility

gridiron: (n) term for a city designed in a grid, a pattern of horizontal and vertical lines forming squares of uniform size

gutted: (adj) destroyed

head of navigation: (n) point on a waterway where cargo is transferred between a ship and a land carrier, like a railroad, a wagon, or in current times, a truck

hymn: (n) sacred song of adoration or praise

inauguration: (n) ceremony in which someone is installed in an important office or position; term used to describe the president's swearing-in ceremony

jazz: (n) popular music developed from the merging of African and European influences; jazz is characterized by improvisation, syncopation and a sliding melodic style; there are many forms and styles of jazz

lavish: (adj) excessive, extravagant

listlessness: (n) state of lacking energy or interest in doing anything

lyrics: (n) words that are set to music

march: (n) style of music well suited to parades and marching, most often played by a brass band or marching band today

measure (or bar): (n) group of beats, the first of which is often stressed, divided by bar lines

melody: (n) rhythmic sequence of single sounds organized as a particular phrase or idea

meter: (n) the basic scheme or grouping of beats and accents within a measure

metronome: (n) mechanical device used for indicating exact musical tempos

monarchy: (n) state or nation governed by a hereditary ruler, such as a king or empress

monotonous: (adj) having one sound or tone

notation: (n) system of visual symbols used in reading and writing music

Palladian: (adj) in the style of Renaissance architect Andrea Palladio, who thought that architecture should be governed by reason and by the principles of classical design; imitations of his style were popular in the mid-18th century

portico: (n) covered walkway or porch with regularly spaced columns; often at the entrance to a building

posthumous: (adj) following or occurring after a person's death

principle: (n) basic truth, law or belief

proportion: (n) relation of one part to another or to the whole with respect to size, quality or degree

quadruple meter: (n) meter in which the division of a measure is into four beats, the first receiving strong emphasis and the third receiving moderate emphasis

ragtime: (n) style of popular music characterized by a nearly constant syncopation; ragtime was an African American version of more European-style marches that were popular at the beginning of the 1900s

rap: (n) type of spoken rhyme, often politically charged, performed over a continuous and often improvised rhythmic pattern

refurbish: (v) to make clean, bright, or fresh again; often to restore old furniture or art to a condition similar to new

replica: (n) exact reproduction or copy

- repository:** (n) place where objects may be stored for safekeeping, such as a warehouse or museum
- retreat:** (v) to go back
- retroactive:** (adj) made effective to a prior date
- revered:** (adj) very highly honored, almost to god-like stature
- rhythm:** (n) the organization of musical tones and sounds with regard to their duration and their relation to time
- rhythmic character:** (n) the quality of a musical work based on a combination of rhythmic and metrical elements and its pattern of accents and duration
- ritardando:** (n) gradual slowing of the tempo
- rock music:** (n) popular music originating from a fusion of blues, country and honky-tonk
- satire:** (n) literary work holding up human vices and foolish acts to ridicule and scorn
- scale:** (n) indication of the relationship between two established measurements, used to create accurate maps and architectural models
- spiritual:** (n) religious folk song of African American origin
- still life:** (n) picture of inanimate objects
- subsistence:** (n) the bare minimum necessary to exist
- suffragist:** (n) one who actively defends the extension of the right to vote, especially involving the right for women to vote
- syllable:** (n) unit of spoken language consisting of a single uninterrupted sound
- syncopation:** (n) rhythmic effect in music when a natural accent on a strong beat is moved to a weak beat
- tempo:** (n) rate of speed at which a piece of music is played
- throng:** (v) to crowd into
- time signature:** (n) figure at the beginning of a composition indicating the meter; the top number indicates the number of beats per measure, and the bottom indicates what kind of note gets one full beat
- triple meter:** (n) meter in which the basic grouping of beats is three per measure, the first receiving the strongest accent
- unprecedented:** (adj) first of its kind, without an example to follow
- Victorian era:** (n) relating to the period of the reign of Queen Victoria of England, 1837-1901, characterized by economic and industrial expansion and extravagant, romantic tastes
- wing:** (n) a section of a large building used for a specific purpose
- word painting:** (n) the use of musical elements, such as rhythm and melody, to capture the feeling and meaning of certain words in a musical work

SECTION SIX: RESOURCES

Primary Sources

Documents

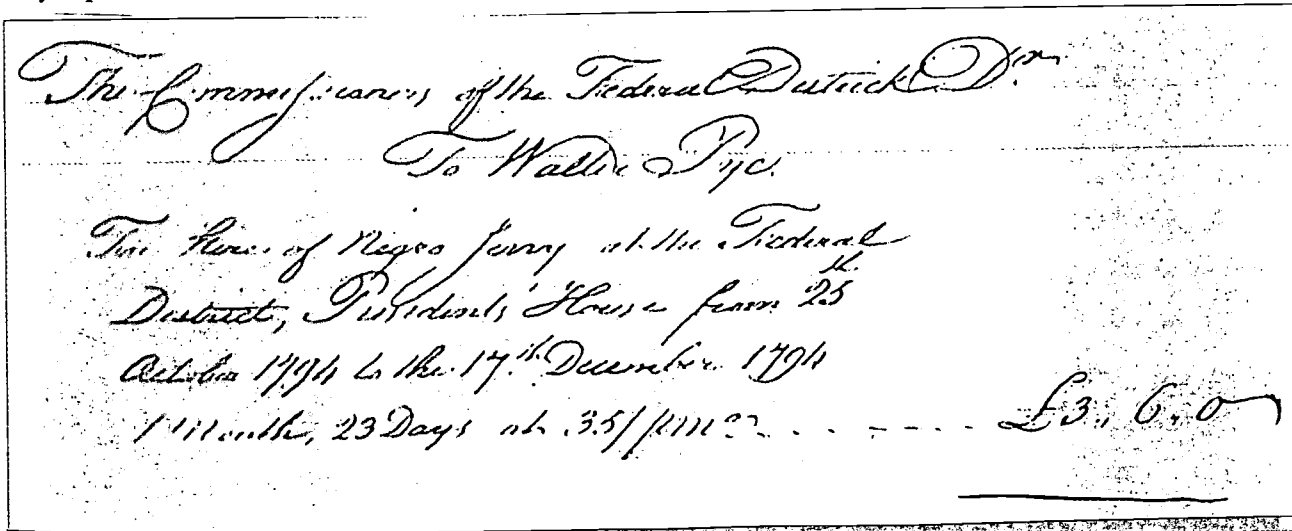
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Document A

Pay slip for slave worker at the White House, 1794



Courtesy of Reporter Edward Hotaling, NBC, Washington

Reporter Edward Hotaling, who uncovered pay slips such as the one pictured above, is credited with establishing that the majority of those who built the White House were slaves. Recently, Congress established a task force to study the contributions of African Americans to the building of the White House.

The payslip reads:

The Commissioners of the Federal District Dr
To Walter Pye
For hire for Negro Jerry at the Federal
District, President's House from 25th
October 1794 to the 17th December 1794
1 Month, 23 Days at 3.5/pmo.....£3.6.0

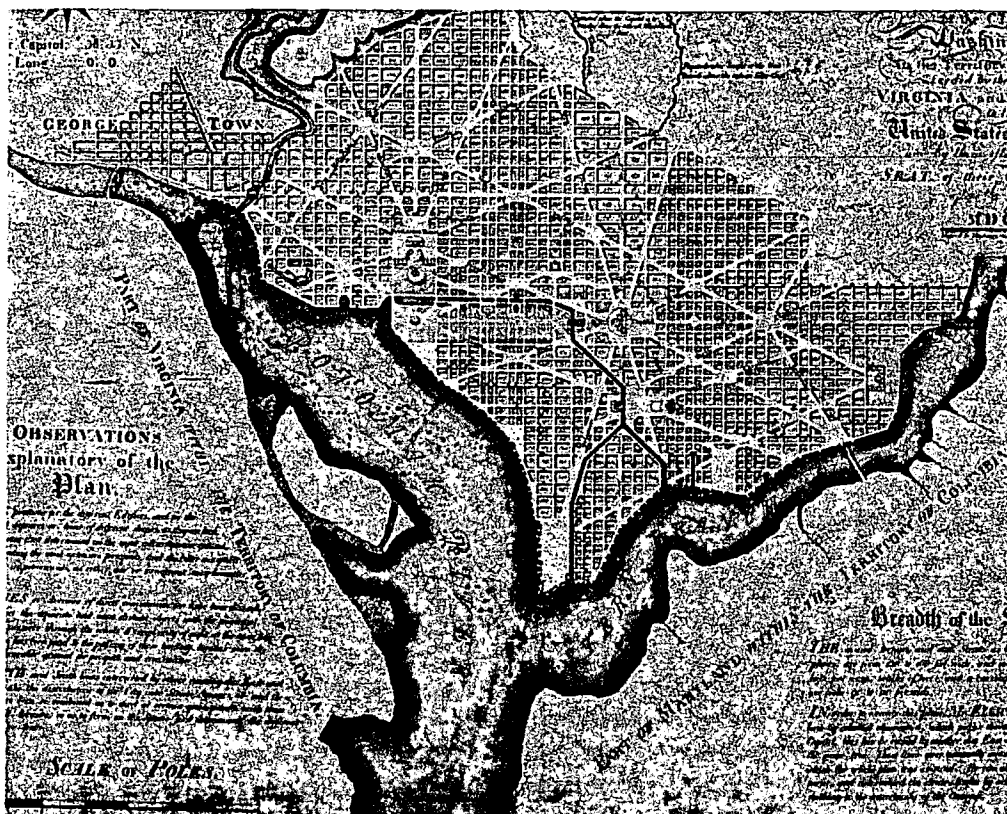


Figure A
L'Enfant-Ellicott Map
of Washington, 1792

Courtesy of the
Kiplinger Washington
Collection

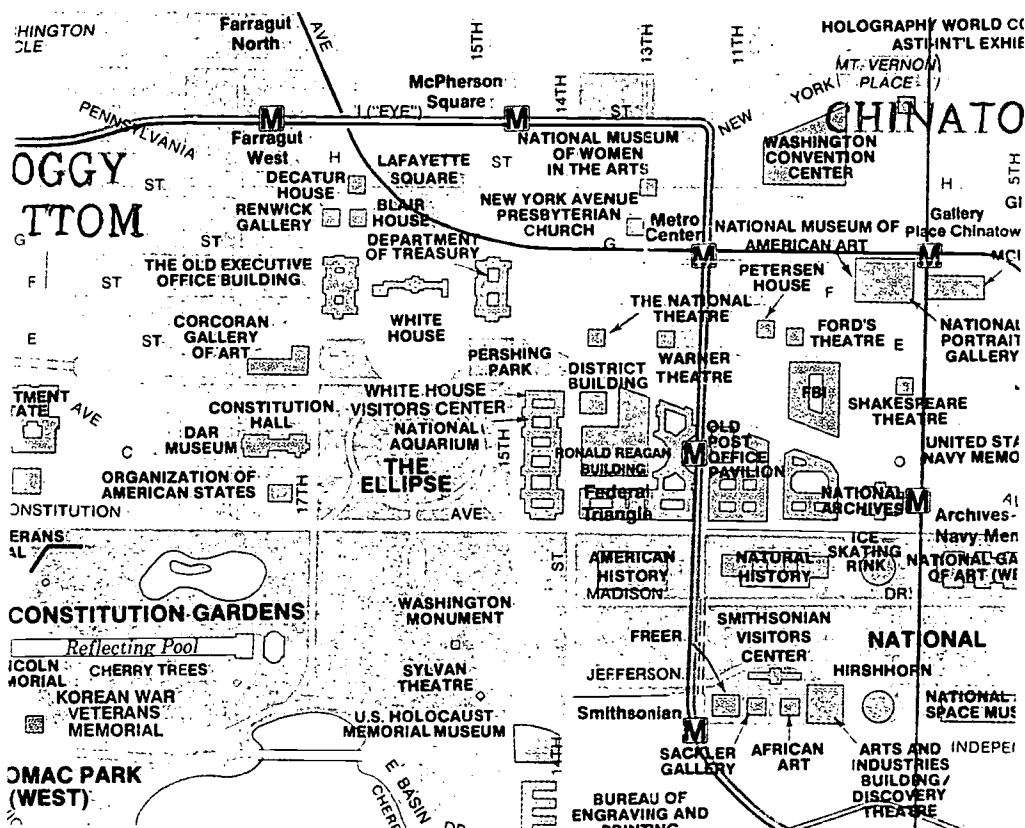


Figure B
Modern Map of
Washington, D.C.,
2000

Courtesy of
D.C. Chamber
of Commerce

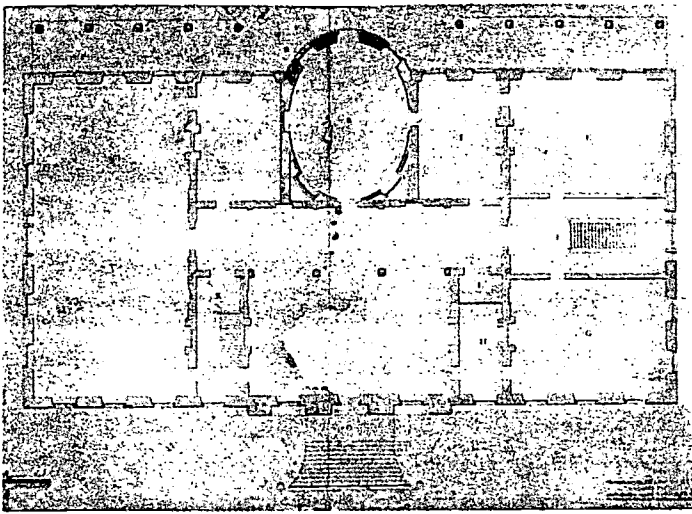
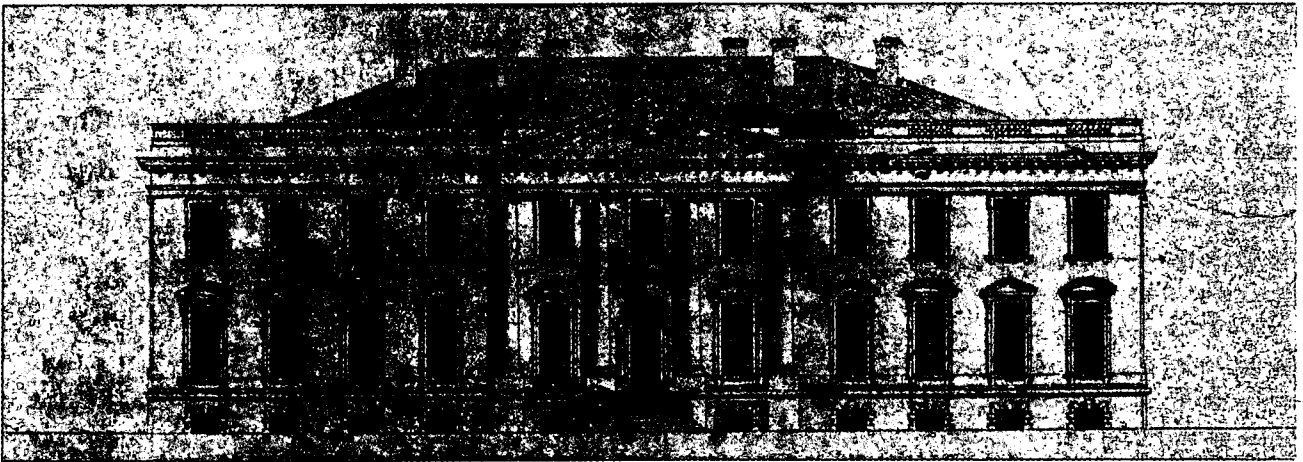


Figure C
Hoban's Plan for the President's House, 1792

Courtesy of the Massachusetts Historical Society

Figure D
Hoban's Exterior Drawing, or "Elevation," 1793



Courtesy of the Maryland Historical Society

Figure E
East Front of President's House, 1817



Courtesy of the Library of Congress

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- odur.let.rug.nl/~usa/usa.htm A valuable collection of primary sources from colonial times to the modern day.
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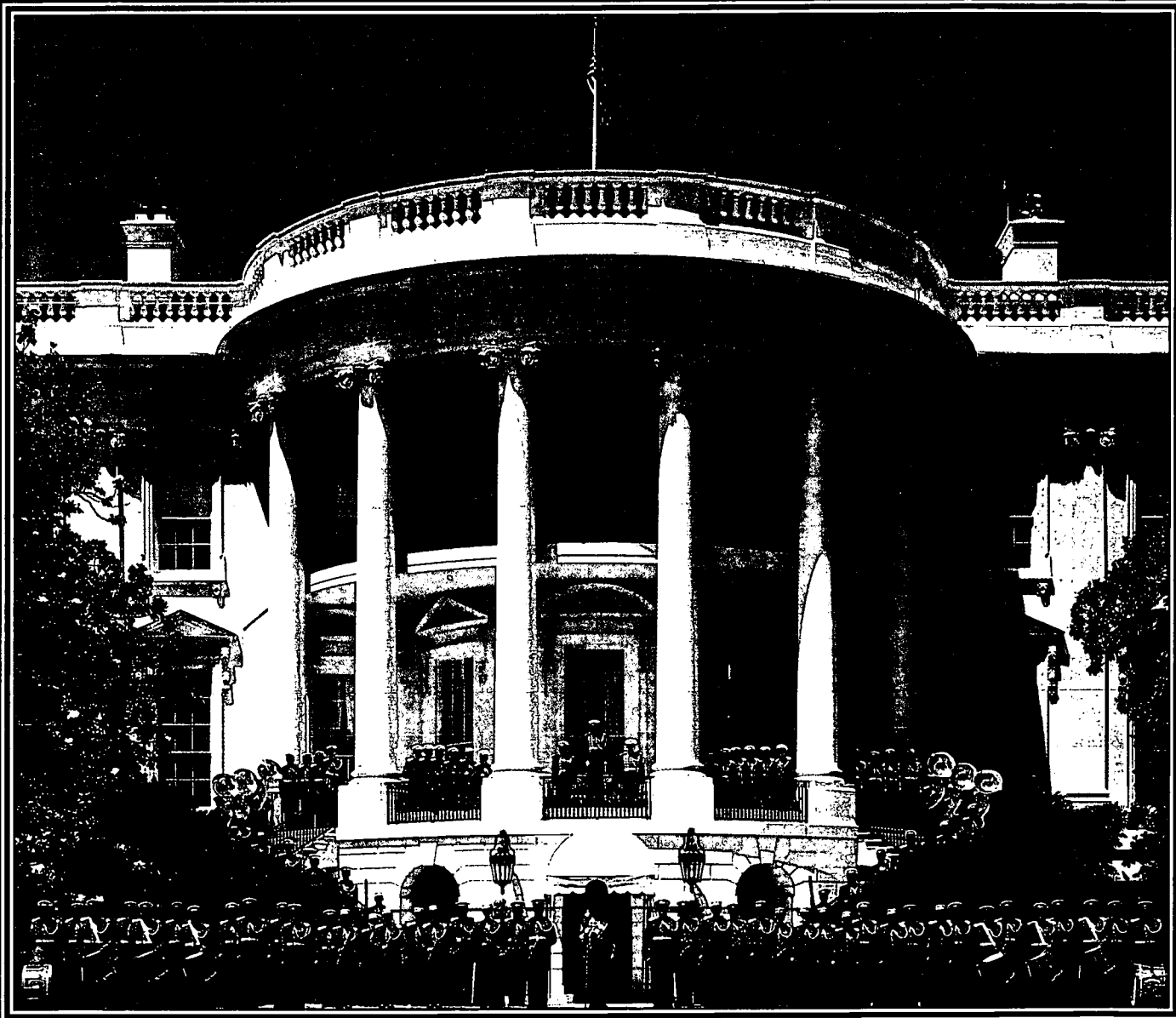
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U.S. Marine Band on the White House Steps

Courtesy of "The President's Own" United States Marine Band, Washington, D.C.

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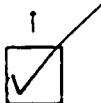
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